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AN ESSAY ON THE ART OF ENGRAVING, WITH AN ACCOUNT OF ITS *ORIGIN AND PROGRESS.*

CHAPTER I.

An Introduction to the Continuation of the Eſſay on the Art of Engraving, &c. containing a ſhort Examination of the Difference, in the Style of Drawing, between the Artiſts of the Italian, and the Artiſts of the German School, at the Commencement of the ſixteenth Century.

BEFORE I proceed with the Eſſay on the Origin and Progreſs of Engraving, I wiſh to make ſome few general obſervations upon the different ſtyles of the German and Italian ſchools, at the commencement of the ſixteenth century; and I mean to confine myſelf entirely to the engravings of that period, and principally to that part of them, which refers to the expreſſion of general forms, or what may properly be called drawing; for with reſpect to the invention, compoſition, expreſſion, and the other eſſential requiſites in painting, they do not immediately concern the preſent deſign.

On examining the works of the German artiſts at this period, the eye is diſguſted by the ſtiffneſs and inelegance of the general forms. If we look at the draperies, the folds are either long and narrow, or ſubdivided into a multiplicity of ſmall parts, interſecting one another at right angles, and reſembling the crumpling up of paper, rather than the flowing lines, produced by the eaſy fall of any ſpecies of cloth. And the pains, which they took to expreſs each fold with ſuch laboured minuteneſs, proves, that this defect proceeded not from want of attention, but from a vitiated taſte, formed from long habit upon a Gothic original. It is indeed by endeavouring to produce ſomething ſuperior to nature, that they have ſunk ſo far below her. There is another fault, which ſtrikes us, equal in magnitude to the former; eſpecially when we conſider the female figures, and ſuch as required beauty and elegance in the compoſition; and this is the frequent neglect of expreſſing the indication of the limbs, as they muſt occaſionally appear beneath the drapery; which gives them the appearance of the wax dolls, dreſſed up by children. The heads and the hands are perhaps moulded with ſome pains; but it will require the exertion of a fertile imagination, to ſubſtitute any tolerable ſhape for the body or dimenſions for the limbs; for the ſpectator has commonly ſufficient ſcope allowed him for the employment of his ideas.

Albert

Albert Durer, and the ſucceeding ancient German maſters, took great pains in the ſtudy of the human figure; but it appears to have been a theoretical, rather than a practical ſtudy; and we may juſtly be ſurpriſed to find the naked parts of their figures ſo very incorrectly drawn, not only with reſpect to the outlines, but alſo with reſpect to the muſcular markings. Indeed the muſcular parts of the limbs are, in general, ſo poor and thin, that they have the appearance of belonging to perſons emaciated by ſickneſs; while, on the other hand, the extremities are large and the joints protuberating and heavy. It ſeems as if they paid little attention to the appearance of nature; or, if they did, copied her under her worſt forms. For large extremities are not only inconſiſtent with beauty and elegance, but always convey to the mind the idea of weakneſs. Another fault in the works of the artiſts of Germany, at this period, is the great want we diſcover in them of diverſity of character, with reſpect to the drawing of the naked parts of the human figure. The ſame meagre ſtyle of outline appears in the repreſentation of a Sampſon or a Hercules, that prevails in an Adam or an Adonis; but this defect is particularly ſtriking in the female figures. Henry Aldergraver, who was probably the pupil of Albert Durer, ſeems to have been aware of this, and in his beſt works he has, in a great meaſure, avoided it. John Sebald Beham followed his example; and George Penz, with Barthelmy Beham, his contemporary, who both of them are ſaid to have ſtudied at Rome, in the ſchool of Marc Antonio Raimondi, quitted almoſt entirely the Gothic ſtyle of their countrymen, and adopted that of the Italians.

Simplicity of outline and beauty of form were as much ſtudied by the Italian, as they were neglected by the German artiſts. The antique ſculptures, which the former had continually before their eyes, were, without doubt, the ſources, from which they derived thoſe ideas of beauty and elegance. Raphael, with the other eminent artiſts of this period, obtained ſo great an advantage from the ſtudy of them, that the ſucceeding maſters not only followed their example, but laid it down as a rule to their ſcholars, to conſider ſuch a ſtudy, as a very eſſential part of their education, if they meant to excel. Hence it is, that the great Italian artiſts have ſo uniformly preſerved the ſame ſtyle of deſign. They were taught from their infancy to look with admiration upon the antique ſculptures, and to conſider them as the moſt excellent models to form their taſte upon; by this means the ſtudy of them became habitual, and as it were a thing of courſe.

The ſimplicity of ſtyle, which ſo evidently marks the beſt Italian prints of this period, has been cenſured, with no ſmall ſeverity, by the modern French artiſts. They ſpeak of the ſtudying of the antiques as carried too far; and remark, that the ſwellings of the muſcles, and markings of the joints are too equally round and uniform, wanting the flat parts, which appear in nature, and not only give a beautiful variety to the form of the outlines, but add greatly to the ſpirit and expreſſion of the drawing, eſpecially in ſtrong and muſcular figures.

It is certainly true, that the ſtudy of the antiques ſhould be blended with the ſtudy of nature. Where the latter is wholly neglected, in preference to the former, the works of ſuch an artiſt, though correctly drawn, have always much of the coldneſs and inanimation of marble ſtatues. And where nature alone is attended to, without the ſtudy of the antiques, the defects, in general, will be more exceptionable than in the former caſe. For, as we have ſeen in the works of the German artiſts, a bad, vitiated manner is contracted, which impoveriſhes the compoſitions even of the greateſt maſters. And this ariſes from the great difficulty of meeting with nature, truly fine and perfect in all her parts. Fine forms have been ſelected by the ancient ſtatuaries, from variety of different ſubjects, and united by a proportion, which has generally been conſidered as very excellent. To theſe forms, and to this proportion, we ſhould carefully turn our eyes; but nature ſurely ought not to be neglected.

Theſe obſervations, it is preſumed, are juſt in themſelves; but the objections, upon which they are founded, cannot be applied to the beſt works of Marc Antonio; and whenever they have been ſo, it muſt have ariſen from the critic's not having carefully

examined the engravings by that great maſter. It is granted, that his outlines are ſometimes harſh, and the terminations of the ſhadows defective in harmony, and want thoſe gradations of light and ſhadow, which produce an agreeable effect; but whoever will give himſelf the trouble of tracing thoſe very prints, will find the outlines correct and beautiful; he will obſerve, that the form of the muſcles are juſt; and that the knitting of the joints, and the markings of the extremities, are very finely expreſſed. They will hold far better with George Ghiſſi of Mantua, and thoſe who followed his ſtyle of engraving. Ghiſſi, though a man of abilities, was a great manneriſt, and certainly paid little or no attention to the beautiful variety of forms, which are found in nature.

Bernard Picart, a French artiſt, who flouriſhed at the commencement of this century, may be placed at the head of the party, who have ſet their faces againſt the works of old maſters; and thoſe, in particular, of Marc Antonio and his ſcholars. "The outlines of their figures," ſays he, "when they worked from the deſigns of Raphael, "are hard, equal lines; the engraving part is neat, but meagre, and without roundneſs, or gradation of light and ſhadow, which the connoiſſeurs pretend to applaud, "and call improperly the *gout de Rafael.* But," adds he, "when the prints are compared "with the drawings, they are found, not only to be very inferior, but by no means perfect copies; the engravers, in many inſtances, having taken unwarrantable liberties, ſuch "as adding back-grounds, where there are none, and working over parts, which are left "clear and light in the originals." But in this inſtance he either was not informed, or had forgotten, that Marc Antonio and the greater part of his diſciples worked immediately under the eye of Raphael; and thoſe alterations were moſt probably made by the painter himſelf. So alſo, if we look at the *Saint Cecelia* from Raphael, as engraved by Marc Antonio, and compare it with the engraving by Strange, from the picture at Bologna, we ſhall find the compoſition conſiderably varied; and ſome of the figures, that eſpecially of *Mary Magdelen*, totally changed. But the reaſon is evident, the print by Marc Antonio was taken from the original drawing; and the alterations took place, when the artiſt painted his deſign upon the canvaſs. Indeed not only he, but his diſciples, alſo, worked, in general, from the drawings of Raphael, and very ſeldom from his pictures.

By way of ſoftening the ſeverity of his other remarks, he adds, "Give Marc Antonio "and the old maſters their due, for they claim indulgence. It is extraordinary, that "they ſhould have puſhed the art ſo far as they did, at ſo early a period. But," continues he, "when the advocates for them pretend to ſay, that the art of engraving has "not been improved ſince their time, they talk abſurdly." Without doubt, if any one did pretend to aſſert ſo manifeſt a falſehood, it would be abſurd; but till the old maſters do meet with ſo extraordinary an advocate, no arguments on the contrary are neceſſary: the fact is too generally known, even by people, who are not judges, to need them. Therefore, ſo much of his diſcourſe, at leaſt, might reaſonably have been ſpared. He writes, he informs us, to remove the prejudices, which many of the admirers of the ancient maſters had formed againſt the modern artiſts. But I cannot conceive that it is neceſſary, in order to elevate the fame of the moderns, to ſtrip antiquity of all its laurels, and blot out, with a ſtroke of the pen, the merit of many very great artiſts, only becauſe that merit was become the object of admiration. Neither is this violent method of proceeding by any means well calculated to remove the prejudices, which any might have imbibed; nor even to prevent the effects of the prevalence of cuſtom, which has led and does lead many to venerate the productions of the ancients; though, in reality, they have never diſcovered one of the beauties, for which alone they are intitled to reſpect. Certainly when we ſpeak of the mechanical part of engraving, the taſte and beauty of finiſhing, the judicious diſtributions of light and ſhadow, the works of the old maſters will bear no compariſon with thoſe of the modern ones. But perhaps it may be added, that the mechanical part of engraving is too much the object in view,

in

in the preſent day; while the more eſſential parts, namely, correctneſs and purity of drawing, in which the ancients excelled, are often haſtily overlooked.

It would perhaps have been more advantageous to Picart, if he had never entered the field againſt the ancients, or, at leaſt, if he had ceaſed hoſtilities, when he had laid down his pen. But not contented with abuſing their works, his vanity prompted him, in an evil hour, to take up the point and the graver, to convince the world how much it had been impoſed upon. For this purpoſe he imitated the etchings and engravings of various maſters, and called the collection *the innocent impoſtors*. But they ſufficiently prove his want of abilities to execute the work in ſuch a manner, as to deceive an experienced judge. The two following engravings are all I ſhall take notice of. The firſt is *a Venus and Cupid*, copied from a drawing by Raphael, in the King of France's cabinet. This drawing was engraved by Marc Antonio. The ſecond is *a Bacchanal*, from a drawing by the ſame maſter, in the ſame cabinet; and it was firſt engraved by Agoſtino de Muſis, the Venetian, who was the ſcholar of Marc Antonio. Having diſcovered the original drawings, he gravely tells us, that he thought he could produce ſomething better, than what had excited ſo long the admiration of the curious; and with this laudable reſolution he ſet to work, and appears to have been well ſatisfied with the productions of his graver. But can the voice of candour ſay he has been ſucceſsful? I apprehend not. I have not, it is true, ſeen the original drawings, from which the prints are engraved; but if they are faithful tranſcripts of thoſe drawings, I ſhould not heſitate to declare, that Raphael learned the art of deſign in the French academy; and, what is more extraordinary, drew in the very ſtyle adopted by Picart himſelf. It appears to me, that Picart, like his countryman Nicholas Dorigny, has ſo much frenchified the Italian painter, that he would find it a difficult taſk at firſt ſight to know his own compoſition.

Picart was certainly a very able artiſt in his way; but not being fond of the graver, his prints are never highly finiſhed. His great excellence lay in deſigning and engraving ſmall compoſitions for vignettes and other book plates; and his works in this line are exceedingly meritorious. In juſtice to him we ought to obſerve, that he did not live to publiſh the above-mentioned work; but being approved of by his friends, it was given to the public after his death. It is much to be lamented, that they had not judgment ſufficient to ſuppreſs it. His misfortune was ſuch as many other great men have experienced through the zeal of their friends, to publiſh all their productions, which zeal has often been more prejudicial to their fame, than all the malevolence of their enemies.

It is probable that Picart's judgment was miſled by his vanity; but this motive can hardly be attributed to a writer of our own country, who poſſeſſed of very little more knowledge in the arts, than what is diſplayed by a liſt of technical terms, and a few theoretical obſervations, has taken a decided part with Picart, and levelled his anathemas againſt the old maſters, in general, through the medium of Marc Antonio.

Picart was not the firſt artiſt, who attempted to deceive the unwary connoiſſeurs. Henry Goltzius, a German maſter, and a man of ſuperior abilities, being diſguſted at the preference which was given to the works of Albert Durer, Lucas of Leyden, and other artiſts of thoſe ſchools, when compared with his own, (for he had attempted to improve the taſte of his country, and this attempt was not immediately reliſhed) undertook in a deciſive manner to prove, that his talents were not inferior to thoſe of his predeceſſors. In order to diveſt his contemporaries of ſo unreaſonable a prejudice, he engraved a plate repreſenting *the circumciſion of Chriſt*, in the ſtyle of Albert Durer, which we are informed, and, indeed, we can eaſily credit the information, being printed on ſoiled paper, and torn to give it the appearance of antiquity, was really ſold as a curious performance by that maſter. He then proceeded to engrave *the adoration of the wiſe men*, in the ſtyle of Lucas of Leyden, and was equally ſucceſsful. Theſe prints, which conſiſt of ſix, are called his maſterpieces, and they are by no means undeſerving of that appellation. The laſt of them repreſents *a holy family*, and is in his own ſtyle. This admirable print is greatly ſuperior to any of the others; and, without doubt, it was the original intention of the artiſt, that it ſhould be ſo.

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But to return from this long digreſſion. In order to illuſtrate more clearly the obſervations I have offered to the public, reſpecting the correctneſs of outline, which is ſo diſtinguiſhable in the works of Marc Antonio, I have attempted to copy *the Adam and Eve*, engraved by that artiſt from Raphael, which is a very ſcarce and valuable print. (See the frontiſpiece.) I have not imitated the ſtyle of engraving, in which the original is executed; but have finiſhed it as neatly, as I conceived was conſiſtent with the deſign; and have cauſed the back-ground to be covered with a light aqua tinta, in order to bring the figures more forward, and to produce a greater degree of harmony If theſe liberties ſhould be thought to require an excuſe, I could wiſh that it might be recollected, that the ſole purpoſe, for which this plate is given, is to ſhow the ſtyle of drawing, which prevails in the beſt engravings by Marc Antonio. I have therefore conſidered the print as a drawing only, the effect of which I was to produce in the neateſt and moſt agreeable manner I could. And I hope thoſe defects, which may be diſcovered in the copy, are ſuch only, as naturally muſt ariſe from the difficulty of imitating the beauties of one of the fineſt prints, by one of the greateſt maſters of the early Italian ſchool, aſſiſted by Raphael himſelf. The outlines of the figures, and ſuch parts as reſpect the drawing only, are, I believe, expreſſed with ſome degree of correctneſs, ſufficient, at leaſt, to demonſtrate the beauty and elegant flow of lines, which ſo evidently diſtinguiſhed the works of the Italian ſchools, when compared with the mannered repreſentations of nature by the Germans, under ſuch forms as are by no means agreeable to the eye. In order further to confirm my obſervation upon the ſimplicity of ſtyle, adopted by the Italian artiſts, I have copied a ſecond print, originally engraved by Marc Antonio from Raphael; which is ſtill more rare than the preceding. (See plate IV.) The ſame liberty is taken with the engraving of this plate, as with the other, and for the ſame reaſon. It repreſents *St. Jerom upon his knees*, devoutly meditating upon the fatal conſequences of the fall of man. The figure has all the ſimplicity of nature herſelf, without the leaſt appearance of art; and yet, on examination, much art may be diſcovered in the judicious contraſt of the ſeveral parts one with another. The reaſon, indeed, aſſigned by the moſt ſkilful writers upon the beauties of painting, why the works of Raphael make ſo little impreſſion upon the mind, at the firſt ſight, is, they reſemble nature in that pure and ſimple ſtate, in which the eye is conſtantly accuſtomed to ſee her; but, on re-examination, they improve upon the ſpectator; and the beauties, which at firſt were hidden, develop themſelves by degrees, and excite in the end the higheſt admiration. Theſe obſervations have been made, with reſpect to the wonderful performances by that great maſter in the Vatican at Rome.

If we look at the mechanical part of the engraving, whilſt we are ſpeaking of the comparative merit of the German and Italian artiſts at this period; the deciſion muſt be made entirely in favour of the former. Albert Durer, Lucas of Leyden, Henry Aldegrever, and ſome few other artiſts of this time, have produced ſuch performances, as cannot be viewed without admiration. The firſt of theſe maſters, in particular, handled the graver with ſo much facility and judgment, that his beſt works, in point of neatneſs and preciſion, have rarely been equalled, much leſs ſurpaſſed. Marc Antonio and his ſcholars appear, in general, to have made this branch of the art, a ſecond conſideration only: it was kept in ſubordination to the drawing and expreſſion. Not but that it muſt, in many inſtances, be acknowledged, that if more neatneſs and preciſion had been added to their engravings, they would have been much leſs objectionable, to the common eye eſpecially.

The reſult of theſe obſervations therefore is, that if we look for beauty of form, or correctneſs of outline, in the works of the old German maſters, we ſhall not be likely to ſucceed in our reſearches. Neatneſs and preciſion was the characteriſtic of this ſchool, as beauty and elegance of form was of that of the Italians.

CHAP. II.

The Examination of the Works of the German Maſters continued, from the Fifth Chapter of the Eſſay on the Art of Engraving in the Firſt Volume.

I concluded the few general obſervations, which I made in the former volume, upon the engravings of the early German artiſts, with ſome account of the works of Martin Schoen and Iſrael Van Mecheln. In the preſent volume I have given two plates; the one repreſenting *St. Sebaſtian tied to a tree.* (ſee plate II, copied from a print by Martin Schoen of the ſame ſize); and the other *St. Agnes*, from an engraving by Iſrael Van Mecheln. I have ſelected the beſt naked figure I could find by the firſt artiſt; but the drawing of the latter is ſo exceedingly defective, that I choſe a draperied figure, and one, which, I conceive, is by no means a bad ſpecimen of the abilities of the artiſt.

It now remains to offer to the peruſal of my readers ſome few obſervations, in a general manner, upon the ſtate and progreſs of the art, in Germany and the Low Countries, from the commencement of the ſixteenth century; at which period flouriſhed ſeveral very eminent artiſts. Michael Wolgemut was a man of abilities, though the beauty of his works is much obſcured by the Gothic ſtiffneſs, which prevails in them. To him Albert Durer owed his firſt inſtructions in the arts of deſign and engraving, eſpecially on wood, in which ſtyle Wolgemut principally employed himſelf.

Albert Durer may juſtly be conſidered, as one of the moſt eminent artiſts that Germany ever produced. His compoſitions are ſuch, as do him the greateſt credit; and in point of expreſſion, the heads of his figures may vie with thoſe of almoſt any maſter. This excellent artiſt appears to have made the works of Martin Schoen the model, upon which he formed his ſtyle of engraving on copper: That is, with reſpect to the mechanical part of it, which was carried to very great perfection by him. Indeed the mechanical part of engraving appears to have been conſidered by Albert Durer, as a very important object; and his prints poſſeſs a clearneſs and delicacy of ſtroke, which has been rarely equalled. He has carefully attended to the minutiæ, and diſtinguiſhed, with great preciſion, the ſmalleſt part of his compoſitions. A beautiful ſpecimen of this kind by him is the celebrated print of *St. Jerom.* The ſaint is repreſented in the inſide of a room, ſeated at his writing deſk. The perſpective of the room is admirable. The floor, the ceiling, the walls of the room, the window, and the furniture, many parts of which are exceedingly minute, are ſo diſtinctly expreſſed, that they have the appearance of objects repreſented in the camera obſcura, ſaving only the want of variety of colours. Contemporary with Albert Durer was another artiſt of great eminence, though not entirely equal to him, namely, Lucas Jacobs, better known by the appellation of Lucas Van Leyden. He handled the graver with great facility; and his works are very neat and delicate, and indeed too much ſo to produce that force of colour, which the deep maſſes of ſhadow required. For this reaſon his prints have not that brilliancy of effect, which is diſcovered in the works of his friend and competitor, Albert Durer. Another inconvenience aroſe from the extreme neatneſs of his engraving, which was, that the plates could not produce many good impreſſions. Hence it is, that the fine impreſſions of his works are ſo exceedingly rare.

Henry Aldegrever, the two Behams, and moſt of the engravers of this period, diſtinguiſhed by the appellation of little maſters, may be conſidered as the diſciples of Albert Durer; for ſuch of them as did not immediately ſtudy under him evidently formed their ſtyle of engraving from his works. Henry Aldegrever ſtands the foremoſt in the liſt of his ſcholars; for George Penz, having firſt learned the art of engraving in his own country, finiſhed his ſtudies at Rome, under the direction of Marc Antonio. He adopted much of the Italian ſtyle, and had the honour to aſſiſt Marc Antonio in ſeveral of his capital undertakings.

After

After the death of Hans Sebald Beham, the art met with no kind of improvement; but, on the other hand, ſeems to have declined for a few years. The ſucceeding little maſters did not even attend to the neatneſs and clearneſs of the mechanical part of their prints, which had before been conſidered as one of the great eſſentials in engraving. They ſeem as if they had been ſtudying to excel one another in number, rather than in the beauty of their productions. Towards the concluſion of the ſixteenth century flouriſhed the Wierix's, who not only regarded exceſſive neatneſs, as neceſſary towards the formation of a fine print, but ſacrificed almoſt every other requiſite, except correctneſs of drawing, to produce it. The works of theſe artiſts muſt excite the admiration of every one, who examines them. The prodigious delicacy, with which they are finiſhed, far ſurpaſſed any thing, that had been produced before their time; and from the great number of their engravings we may conclude, that they met with much encouragement. They had a reprehenſible cuſtom of making dark outlines to their figures; which, together with the laboured ſtiffneſs, apparent in the management of the graver, gives an unpleaſing effect to their prints, notwithſtanding all their neatneſs and delicacy. Adrian Collaert, and Hans or John Collaert, his ſon, flouriſhed alſo at this time; but they reſided a conſiderable time in Italy, where they acquired a greater degree of taſte, Hans Collaert in particular. His works, though not altogether equal in neatneſs to thoſe of the Wierix's, are ſuperior in taſte and expreſſion.

At the ſame time flouriſhed John and Raphael Sadeler, Philip, Theodore, and Cornelius Galle the elder, Peter de Jode the elder, and the younger, with John Baptiſt Barbe, and other artiſts, who may juſtly be conſidered as men of great abilities. Generally ſpeaking, they drew correctly, and certainly poſſeſſed ſufficient genius to have made very conſiderable improvements in the art of engraving, eſpecially as the greater part of them had the opportunity of ſtudying at Rome. But they ſeem to have contented themſelves with the ſtyle of workmanſhip, which they ſaw before them; and worked rather for emolument than praiſe. The prodigious number of bible cuts and religious ſubjects, in ſets, executed ſeparately or conjointly by theſe artiſts, almoſt exceeds belief. They are evidently haſty productions, in which no exertions of genius were employed. And though the defects are not very powerful, the beauties, on the other hand, are by no means very obvious.

While the art of engraving remained in this torpid ſtate in Germany, Henry Goltzius, one of the greateſt artiſts of that country, completed his ſtudies at Rome, and, returning home, adopted a new ſtyle of handling of the graver; and his prints poſſeſs an aſtoniſhing degree of freedom and ſpirit. They not only excited the attention of the connoiſſeurs, but the envy of ſeveral of his contemporaries, who raiſed cavils againſt them, and ſet up the works of Albert Durer, Lucas of Leyden, and other old maſters, as the inimitable models for beauty and excellence. Goltzius, piqued at the ignorance and malice of his oppoſers, convinced them of his own ſuperior abilities, by compoſing and engraving ſeveral prints, in the ſtyle of thoſe maſters, in ſo accurate a manner, as to deceive the judges themſelves. By this he proved, that it was not for want of power, that he quitted the ſtyle, adopted by thoſe maſters; but becauſe he wiſhed to introduce another, infinitely ſuperior. As the works of Goltzius ſoon after became popular, and his ſtyle of engraving was much admired, we ſhall not wonder, that it became the object of imitation among the artiſts of that time. John Muller and Jaques Mathem were his diſciples; and John Saenredam imitated his ſtyle. The works of Muller are ſpecimens of freedom of engraving, carried to very extravagant lengths; and Lucas Kilian followed him, at no great diſtance. Mathem and Saenredam were more reaſonable imitators of the ſtyle of Goltzius; and their works poſſeſs more delicacy and correctneſs. Frederic Bloemart was another ſucceſsful imitator of the ſtyle of this great artiſt. At the commencement of the ſeventeenth century flouriſhed the two Bolſwerts. Their firſt exertions with the graver were in the ſtyle of Goltzius, received probably through the medium of Frederic Bloemart; but under the inſtruction and patronage of Rubens. They changed that ſtyle for one, better adopted to repreſent the finiſhed and picturesque

beauties of the paintings by that great maſter. And in this ſchool Paul Pontius, Lucas Vorſterman, Peter de Jode, and other excellent Dutch and Flemiſh artiſts, whoſe works may juſtly be eſteemed as an honour to their country, completed their ſtudies. After the death of Rubens, the arts gradually declined, not only in Germany, but in the Low Countries. For as thoſe admirable engravers, which he had brought forward, diſappeared, there were none found of equal abilities to ſucceed them, eſpecially in the hiſtorical line. Houbraken, indeed, as an engraver of portraits, has excited our admiration; and his works juſtly deſerve the attention, which has been paid to them by the experienced collectors.

CHAP. III.

The Examination of the Works of the Italian Artiſts, from the Commencement of the ſixteenth Century, with a ſhort Account of the Improvements, made by the French Engravers.

IN order to ſhow more clearly the difference between the two ſtyles of engraving, adopted by the firſt Italian artiſts, mentioned in the ſixth Chapter of the Eſſay on the Origin and Progreſs of Engraving, prefixed to the firſt volume, I gave two plates: one, a copy from a print in the celebrated edition of the works of Dante, printed at Florence 1481, which was engraved by Sandro Boticelli, or by Baccio Baldini his aſſociate, from his deſign; ſee plate VII. The other, a copy from a print engraved by Andrea Mantegna; ſee plate VI. With reſpect to the former, plate VII. it muſt be obſerved, that the original plate was not printed upon the leaf of the book itſelf, but on a ſeparate paper; and was afterwards cut cloſe, and paſted upon the blank ſpace of the leaf, left for that purpoſe. And it has been remarked to me, that, for this cauſe, the originality of the engraving copied might be diſputed. Now it appears, that two only of the original plates were printed upon the leaves of the book; and thoſe are the firſt and ſecond. The others, which, in the moſt perfect edition of this book, amount to ſeventeen, making nineteen in the whole, are paſted upon the blank ſpaces, at the beginning of each canto. The reaſon why no more than two engravings were printed upon the leaves might be, the inconveniency they found in placing the plate properly upon the blank deſigned for it, and the difficulty in taking the impreſſion with the rollers, without damaging the leaf itſelf, which is of the largeſt folio ſize. In taking the impreſſions of the plates ſeparately, the difficulty was not ſo great; neither was it of ſo much conſequence, if they happened to ſpoil a few of the prints in the courſe of the operation. Upon examining the prints paſted upon the blanks, and comparing them with thoſe printed upon the leaves themſelves, I think it is ſufficiently evident, that they were, in both inſtances, the work of one artiſt. But in order to remove every poſſible objection, I have, in the preſent volume, given a copy of a ſecond plate from the Dante, which is printed upon the leaf itſelf, at the head of the ſecond canto. See plate III.

It was evidently from the works of Boticelli, or of his ſcholars, that Marc Antonio formed his firſt ſtyle of engraving. And it is highly probable, that at Venice he might meet with ſeveral of the engravings on copper by Albert Durer, as well as with his wood cuts, though he choſe to copy the latter, rather than the former, for the ſake of expedition. The neateſt and beſt performances by this great artiſt are certainly from the deſigns of Raphael: under his tuition he completed his ſtudies.

It is true, indeed, that the engravings by Marc Antonio are often defective, in point of harmony, and the ſkilful management of the light and ſhadow, which gives them an unfiniſhed and, ſometimes, diſguſtful appearance to the common eye. On the other hand, a graceful flow of outline, joined with purity and correctneſs of drawing in its greateſt latitude, are found in the beſt works of this maſter; but theſe beauties rarely attract the general notice, without the aſſiſtance of neatneſs, or what is more properly called high finiſhing, eſpecially in the preſent day.

The

The eye, long accuſtomed to neatneſs and delicacy of finiſhing, eſpecially where the judgment is not capable of diſtinguiſhing the greater eſſentials of the art, will neceſſarily conſider that neatneſs, as the criterion of excellency. Hence it is, that the works of the old maſters are fallen into ſuch general diſrepute, their beauties are overlooked, and their faults are viewed through a magnifying medium. And it is perhaps becauſe Marc Antonio ſtands the firſt among the old maſters, that he has received a greater ſhare of cenſure than the reſt.

The excellency of this maſter conſiſts in the correctneſs of his drawing, the character of his heads, and the pure idea his works convey of the ſimplicity and elegance of the originals they are taken from; and they may be conſidered as admirable drawings, not highly finiſhed indeed, but ſufficiently ſo to preſerve the deſign and ſpirit of the maſters, from whom he worked.

That perſons, poſſeſſed of little judgment in the arts, ſhould not diſcover the merits of this engraver, cannot ſurpriſe us; but that artiſts themſelves, and experienced collectors, ſhould join in the common cenſure, is much more extraordinary. In theſe inſtances we may conclude, he has been too haſtily, as he certainly has been unjuſtly, condemned, without a proper examination of his works in their native ſtate. Such as generally appear at ſales, and too many of thoſe in the hands of collectors, are either worn-out impreſſions, or, what is ſtill worſe, retouched ones. In theſe the primitive beauty is entirely loſt. Let any one, for inſtance, examine the common impreſſions of that admirable engraving by this maſter, repreſenting *the martyrdom of St. Laurence*, from Baccio Bandinelli, which is the largeſt of all his prints, and he will find the outlines darkened with black ſtrokes upon the lights, and the demy tints upon the fleſh increaſed, ſo as nearly to equal the deep ſhadows; by which means all the breadths of light are deſtroyed, and cut into a variety of diſagreeable diviſions, which produce a diſguſtful and unharmonious effect. But in a fine impreſſion of the ſame plate, there are none of theſe diſagreeable crudities to be found; the ſhadows are judiciouſly ſoftened, and blended into the lights, and harmonized with each other; the outlines are neat and correct; and the characters of the heads admirably well expreſſed. In ſhort, he would ſcarcely believe it poſſible, that the ſame plate ſhould furniſh impreſſions, ſo beautiful in one ſtate, and ſo truly execrable in the other. But the wonder ceaſes, if he be told, that the plate, paſſing through a variety of hands, has been frequently retouched, and that by careleſs and unſkilful men. We may further add, that as the name of Marc Antonio ſtands high among the curious collectors, the ignorant are too frequently impoſed upon by bad copies, or ſpurious productions. It is indeed become cuſtomary to write the name of Marc Antonio with a pen, at the bottom of any old print, which bears even the leaſt diſtant reſemblance to his manner of engraving; and, in ſeveral inſtances, I have ſeen both his cypher and tablet ingeniouſly copied upon prints, that are a diſgrace to any maſter.

The great reputation, which Marc Antonio acquired by his works, in ſome meaſure eclipſed the fame of the German ſchools. Young artiſts from every quarter flocked to Rome, being deſirous of ſtudying under this excellent maſter; and the improvement which they made was ſo evident, that it was ſoon afterwards conſidered as neceſſary for an engraver, as for a painter, to viſit Italy. So that, by degrees, the Italian ſtyle of engraving became the ſtandard of excellence; and upon it the greateſt artiſts formed their taſte; and that manner, which had been conſidered in Germany, as moſt excellent, under the auſpices of Albert Durer, Lucas Jacobs, Henry Aldegrever, and Hans Sebald Beham, declined by degrees, and was almoſt totally diſuſed, at the concluſion of the ſixteenth century.

The ſcholars of Marc Antonio followed his ſtyle of engraving, with very little variation. Among them, Agoſtino de Muſis and Marc de Ravenna were the moſt ſucceſsful: the former principally excelled in neatneſs, and the latter in a more bold and open manner.

Agoſtino de Muſis was the inventor of a new ſpecies of engraving, which was performed

formed with dots only; but for what reaſon he did not carry it to a greater extent, cannot eaſily be aſcertained. He introduced it into one or two of his firſt productions only; and there it was confined to the fleſh. In the account of this artiſt, given in the body of the work, a plate, with the head of an old man, finiſhed with dots only, is deſcribed. Probably this might be ſeen by Giulio Campagnola, who adopted a mode of engraving, much reſembling this, upon a more extenſive plan than that of de Muſis; but not with ſufficient ſucceſs, to render it an object worthy of the imitations of the contemporary artiſts. Stephen de Laulne, a native of Germany, and a very ingenious man, followed the ſteps of Campagnola; and many of his ſlight works are executed in dots only. Profeſſor Chriſt, ſpeaking of De Laulne, and mentioning this mode of engraving, calls it improperly *Opus Mallei*, or *the work of the hammer*; but it differs greatly from that ſtyle of which Janus Lutma appears to have been the inventor, and is properly named *Opus Mallei*, being performed with the point, held upright upon the copper, while the impreſſion is made by a ſlight ſtroke of the hammer. Theſe blows are repeated, and the point moved backwards and forwards, till a ſufficient depth of colour is produced. A very ſharp ſcraper is paſſed gently over this work, to take off ſo much of the barb raiſed by the repeated percuſſions upon the copper, as would prevent the dots appearing diſtinctly upon the print. In ſome inſtances, and in etching particularly, two, and ſometimes three points, joined together, have been very ſucceſsfully uſed. Deſmarteau at Paris practiſed this mode of engraving, and carried it to great perfection. It is admirably adapted to the repreſentations of drawings in red chalk, and ſlight academical ſtudies. The head of the old man, in the print by Agoſtino de Muſis, is executed with the point of the graver; but the prints by Campagnola and Stephen de Laulne, were done with the dry point, or ſome inſtrument of ſimilar conſtruction; and the dots have all the appearance of being made by hand, regularly one after another. John Boulanger, a French artiſt, who flouriſhed in the middle of the ſeventeenth century, improved greatly upon this mode of engraving, and practiſed it with much ſucceſs; while his contemporary, Nicholas Van Plattenberg, finiſhed *a dead Chriſt* almoſt entirely with dots, made with the point of the graver, in a very powerful manner.

After the diſperſion of the artiſts, educated in the ſchool of Marc Antonio, which happened upon taking of the city of Rome by the Spaniards, the Ghiſſii of Mantua made a very conſiderable figure, eſpecially George, who laying before him the Neptune of Marc Antonio for a model, improved upon the mechanical part of engraving, and harmonized the light and ſhadows with dots, judiciouſly inſerted and intermixed with the ſtrokes.

In the mean time, Cornelius Cort, a Dutchman, who reſided a conſiderable time in Italy, and worked in general from the Italian painters, followed by Agoſtino Carracci, Cherubino Alberto, and Franceſco Villamene, introduced a ſtyle of engraving entirely new. It was bold, powerful, and maſterly; and, at the ſame time, demonſtrated much more freedom of execution, than had been attempted before. Henry Goltzius approved of this ſtyle, and introduced it into the Low Countries, and many excellent artiſts were formed under his inſtructions. From this time the boldneſs and freedom of execution with the graver became an indiſpenſible requiſite; and, in many inſtances, correctneſs of drawing, character, and beauty, were ſacrificed to the twiſting and twirling of the ſtrokes, and the clearneſs, with which the artiſt could cut the copper. But one very great defect, in the works of all the artiſts, from the commencement of engraving, to the time we are now treating of, is, their want of attention to the proper diſtribution of the light and ſhadow. They do not ſeem to have formed to themſelves the leaſt notion of harmonizing the effect, by the ſubordination of the lights upon the diſtant objects, in order to bring out, and give conſequence to the principal figures. On the contrary, the lights are juſt as powerful and glaring upon the diſtant mountains, as upon the objects neareſt to the eye in the fore-ground. This, of courſe, prevents the gradation of the maſſes, and gives a harſh and unfiniſhed appearance to the moſt excellent performances of that age.

Cornelius Bloemart ſeems to have been one of the firſt, who attempted, by covering the diſtant lights, to increaſe the effect of the front figures, and harmonize the different parts of the engraving, with each other; and he was followed by Francois de Poilly, Francois Spierre, Girard Edelinck, and other great maſters; and this improvement was carried by the French artiſts to a very great degree of perfection.

Prints, executed entirely with the graver, eſpecially when the back-grounds conſiſt of landſcapes, muſt always have a cold, inanimate effect in proportion as they are highly finiſhed. I am now ſpeaking of large hiſtorical ſubjects. Portraits require neatneſs and preciſion; and, in this ſpecies of engraving, the French artiſts have been peculiarly excellent. If the works of Scheltius Bolſwert ſhould be produced, in anſwer to the propoſition above mentioned, it is to be obſerved, that though they are executed entirely with the graver, it is in a ſtyle peculiar to themſelves; and in the back-grounds, we find a pleaſing negligence and roughneſs, which imitates the point. And the more that imitation is perceptible, the more the effect is agreeable. The continual ſameneſs, which appears in the works of the greateſt French maſters, with the graver only, gives them a heavy appearance, and a flatneſs of effect, when compared with the animated performances of Girard Audran.

While the point remained in the hands of the painters only, no great improvement could be ſuppoſed to take place. Their attention was neceſſarily turned to objects of greater importance, and etching was conſidered by them, in general, as anamuſement. They were, therefore, content with the ſtate of the art, as they found it; but ſeldom attempted to go any great lengths towards the improvement of it; eſpecially with reſpect to the mechanical part. And by the engravers the point was too much neglected. They ſeem to have regarded it, as a thing of ſmall conſequence, till ſuch time as Girard Audran, by uniting it with the graver, produced thoſe excellent performances, which are an honour to himſelf and to his country. Not that I would, by any means, be ſuppoſed to inſinuate, that Girard Audran was the firſt artiſt, who joined the graver to the point; but all attempts, prior to his time, were ſo feeble, when compared with his, that he may be juſtly conſidered, as the firſt that brought it to perfection. John James Frey, and many other excellent artiſts, both French and Italian, followed the manner of Audran with great ſucceſs. From France, Flanders, and Holland, engravers of portraits and hiſtory came into England; but the art of engraving itſelf never flouriſhed, in any great degree, among the natives, till within theſe late years. And the aſtoniſhing progreſs, which has been made in ſo ſhort a time as the ſpace of thirty years, gives us great reaſon to believe, that in the courſe of a very little time, the Engliſh hiſtorical engravers will equal, if not exceed, the exertions of the moſt ſkilful foreign artiſts. In landſcape engraving, and ſcraping of mezzotintos, they have already gained ſo deciſive a precedency, that even envy herſelf muſt hide her head in ſilence.

CHAP. IV.

General Obſervations on the Antiquity of Seals and Stamps, with an Account of ſeveral very ancient ones.

IT will be needleſs to enter into a long diſcuſſion concerning the origin of ſeals or ſtamps. The former, we are aſſured, are as ancient as the time of the Patriarchs. Judah, the ſon of Jacob, meeting with Tamer his daughter by the way, left his ſignet with his bracelets and ſtaff, as a pledge for the reward, which he was to give her. The engraver of ſignets or ſeals is expreſsly ſpoken of by Moſes; and the ſkill of the artiſt ſeems to have acquired him a conſiderable ſhare of reputation and eſteem.

The greater part of the ſignets or ſeals, mentioned in ſacred and prophane hiſtory, were, without doubt, hollow, and the impreſſions, of courſe, which were taken from them, whether upon wax or any other ductile ſubſtance, protuberated in proportion to

the depth of the engraving. But from the application of the word SIGNET in ſeveral inſtances, there is great reaſon to believe, that it was alſo given to a ſtamp or brand. In this ſenſe it ſeems particularly to be uſed by St. John, in the Apocalypſe, where he ſpeaks of ſealing the foreheads of the elect, as intimating thereby, that ſome peculiar mark was ſet upon them, as we find it was upon the worſhippers of the beaſt.

That ſtamps or brands, every way proper for the purpoſe of marking ſuch things as required diſtinction, were actually in being at that time, is poſitively certain; and I have given the repreſentation of ſix of them upon the fifth plate in this volume. The originals are in the Britiſh Muſeum; and were, with many others, brought from Italy by Sir William Hamilton. They were found in the ruins of Herculaneum and Pompeii; and ſome of them bear the marks of great antiquity. I have given two repreſentations of thoſe marked, I. II. IV. V. and VI. The laſt of theſe ſtamps, the handle of which is broken, differs from all the reſt. The letters, and the ornamental line of the edge, are hollowed from the ſurface; and the impreſſion it makes upon the paper is directly contrary to that of any one of the others, the letters being white, and the ground black. I have given the impreſſion of No. I. marked A. and of No. VI. marked B. at the top of the plate. The original ſtamps are of the ſame ſize with the repreſentations upon the plate; and are hollowed out from the ſurface of the letters and ornaments, an eighth of an inch, and ſometimes more. No. I. is a rude attempt at the form of a fiſh. No. III. is in the form of a ſhield; and No. VI. is in the form of the bottom of a ſandal. The letters are reverſed upon the ſtamp, of courſe, that they might appear the right way in the impreſſions, as repreſented A. B. at the top of the plate. The Greek word ΠΑΝΦΙΑΙ is very legible upon No. I. The other inſcriptions, except that of No. V. are not ſo eaſily decyphered. The impreſſions from No. V. were, I apprehend, conſidered as an amulet, or charm, to ſecure the wearers of it from certain diſeaſes, or dangers, to which they were expoſed. The inſcription is evidently FELICIS AMVLLI GEMELÆ. There is a variety of forms among the other ſtamps at the Muſeum; particularly one of a *ſhip*, with the word ASPER upon it. Another in the form of a *heart*, with this inſcription, BASILEI SEXIS TERT. Another as a tablet, in the middle of which is a repreſentation, nearly obliterated, of an animal, inſcribed LEONTI VINCAS. Another ſmall one, in the ſhape of a tablet, on which is inſcribed C + PVB + IANVARI. Some have inſcriptions at full length; others again have only monograms, as No. II. They have all the appearance of being firſt caſt, and afterwards repaired with the chiſel. They are made of a kind of mixed metal, reſembling braſs.

Whatever may have been the purpoſe, to which theſe curious relics of antiquity were applied, we cannot but wonder, that, having ſo nearly, nay, we may ſay, actually diſcovered the art of printing, in a ſmall degree, they did not gradually appropriate it to more extenſive purpoſes; eſpecially as we ſee they had, in one inſtance, No. V. produced three lines following each other.

CHAP. V.

A ſhort Eſſay upon the Art of Engraving on Wood.

IT is generally allowed by the beſt authors upon the ſubject of printing, that prior to the invention of moveable types, there were books, conſiſting of rude delineations cut on wood, with ſhort explanations of the ſubjects, contrived for the convenience of thoſe, who could not afford to purchaſe manuſcript copies of the Old and New Teſtament, from whence theſe ſhort mementos were chiefly taken. Of this ſpecies are the books entitled, *Hiſtoria Sancti Johannis Evangeliſtae, ejuſque Viſiones Apocalypticae*, or, *the Hiſtory of St. John the Evangeliſt, and his Apocalyptical Viſions*; and *Hiſtoriæ Veteris et Novi*

Novi Teſtamenti, or, *the Hiſtories of the Old and New Teſtament*, commonly known by the appellation of the *Poor Man's Bible*. Theſe are ranked among the earlieſt productions of this kind; but from their having no date, or any indication of the year, in which they were printed, the difficulty of affixing the exact period of their appearance is inſurmountable. They are ſmall folio volumes. A ſingle block of wood was appropriated to each leaf, which was printed only on one ſide; and two of theſe leaves being paſted together had the appearance of a ſingle one, printed on both ſides. Beſides the two above-mentioned books, there are ſeveral others, printed in the ſame manner: namely, *Hiſtoria beatae Mariae Virginis*, *The Hiſtory of the bleſſed Virgin Mary*. *Ars Memorandi*, or, *an Aſſiſtant to the Memory*. *Ars Moriendi*, or, *the Art of Dying*. *Speculum Humanæ Salvationis*, or, *the Mirrour of Human Salvation*. But none of theſe are ſo ancient, as the two before mentioned. I have therefore choſen from them the ſpecimens, which accompany this eſſay.

Papillon indeed tells us of eight engravings on wood, the account of which was given to him by a Swiſs officer. Theſe muſt have been conſiderably more ancient, than any thing now known; and upon which a decided opinion may be given, with reſpect to the date. The title, according to that author, ran thus, *Les Chevaleureux faits en figures du grand & Magnanime Macedonian Roi, le preux & Vaillant Alexandre, dedie, &c.* "A repreſentation of the Warlike Actions of the great and magnanimous Mace-"donian King, the bold and valiant Alexander, dedicated, preſented, and humbly offered "to the Moſt Holy Father, Pope Honorius IV. the glory and ſupport of the church; "and to our illuſtrious and generous Father and Mother, by us, Alexander-Alberic Cunio, "Chevalier, and Iſabella Cunio, twin brother and ſiſter: firſt reduced, imagined, and "attempted to be executed in relief, with a ſmall knife, on blocks of wood, made even "and poliſhed by this learned and dear ſiſter, continued and finiſhed together at Ra-"venna, from eight pictures of our invention, painted ſix times larger than here re-"preſented; engraved, explained by verſes, and marked upon the paper, to perpetuate "the number, and to enable us to give them to our relations and friends, in remem-"brance of friendſhip and affection. Theſe were compleatly finiſhed by us both, at the "age of ſixteen only."

If this ſtory be true, and ſuch engravings with the foregoing title ever did exiſt, they muſt have been executed in the years 1284 or 1285; for Honorius IV. to whom the work is dedicated, ſat only thoſe two years in the Papal Chair. But as Papillon gives this ſtory upon the ſole evidence of the Swiſs officer, and had never ſeen any part of the engravings, the generality of authors have not been inclined to give much credit to the fact, which at beſt is exceedingly doubtful.

The moſt probable conjectures, concerning the origin of this ſpecies of engraving, is, that it was introduced into Germany by the briefmalers, or painters of the playing-cards, who cut the outlines of the figures on wood, and ſtamped them upon the paper, to ſave the trouble of making a ſeparate drawing for every card; and afterwards coloured them by hand. In this manner preciſely were executed the blocks for the cuts, in the edition of the Apocalypſe, which is now preſerved in the Bodleian library at Oxford; part of one of which is very faithfully copied plate VI. of this volume.

Baron Heineken aſſerts, that cards for playing were invented in Germany, where they were in uſe as early as the year 1376, though the reaſon he gives is not, by any means, concluſive: *parce qu'on les connoiſſoit vers ce tems en France*, "becauſe they were "known about this time in France." Other authors, with Bullet at their head, as confidently aſſert, that they were invented in France. The diſputes upon this ſubject ſerve only to prove the difficulty, if not the impoſſibility of aſcertaining the æra of the invention of cards, or the country in which they were firſt produced. This, however, is of no conſequence to the preſent enquiry, unleſs it could alſo be proved that a part of them was printed on blocks of wood, at the time of their firſt invention. There ſeems to be very little doubt, but that they were drawn and painted by hand.

Theſe card makers did not entirely confine themſelves to the printing and painting

of cards, they alſo produced ſubjects of a more devout nature. "We find," ſays Baron Heineken, "in the library of Wolfenbuttel, a variety of prints, repreſenting "different ſubjects, taken from holy writ, and devotional compoſitions, with the ex- "planatory text facing the figures; the whole engraved on wood. Theſe prints are "preciſely of the ſize with our playing cards; that is, a little above three inches high, "by two inches and a quarter in width. There are alſo in the ſame library, five prints, "at the end of a book entitled, *Ars Moriendi*, repreſenting different figures of angels, "devils, dying perſons, and ſaints. They are of the ſame ſize with the playing cards; "and each print is marked with a letter of the alphabet." He adds further, "that they "engraved the ſame ſort of images upon a larger ſcale; and that, in a convent at "Buxheim, near Memmingen, he ſaw a print repreſenting *St. Chriſtopher, carrying the "infant Jeſus over the ſea.* Facing the ſaint is repreſented the figure of a hermit, hold- "ing up his lanthorn to give them light; and behind him a peaſant, climbing to the "top of a mountain, with a bag at his back. This print," continues my author, "is "of a folio ſize, engraved on wood, and illuminated in the ſame manner as the playing "cards are done. At the bottom is this inſcription, **Criſtoferi faciam, die qua- "cunque tueris. Illa nempe die morte mala non morieris. Milleſimo** "cccc° xx° **tercio.** This print proves at leaſt, that the images of ſaints, with letters, "were engraved on wood, as early as the year 1423. It is paſted upon the inſide of "the cover of an old book, probably by ſome religious perſon of the convent, in order "to preſerve it."

The ſame author informs us, that in viſiting the convents, monaſteries, and other religious houſes, he frequently found ſpecimens of this kind, paſted into books of the fifteenth century; "which," ſays he, "confirmed me in my opinion, that the firſt expe- "riments of engraving on wood, after thoſe of the playing cards, were the images of "ſaints, and devotional ſubjects; which, being diſperſed among the laity, were loſt by "degrees; and thoſe which were preſerved, were ſuch only, as the monks and other ec- "cleſiaſtics paſted into the early printed books, which ornamented their libraries."

Theſe images of ſaints, and other devotional ſubjects, being firſt produced, ſets of ſubjects with the letters of the alphabet followed; and theſe were taken from the bible, or legendary hiſtories, which in former times were conſidered of almoſt equal conſe- quence with the bible, and the prints were conſtantly accompanied by inſcriptions, either for inſtructions, or the exciting of devotion, in the manner of the Apocalypſe, and the Poor Man's Bible, &c.

The next dated work of this kind is the Chiromancy of Dr. Hartlieb, conſiſting of twelve leaves, printed on both ſides, the firſt and laſt pages only, which are blank, forming three diviſions, marked at the bottom **a. b. c.** each diviſion conſiſting of eight pages; to which may be added two leaves more, the one for the title, and the other for the concluſion, both of them inſcribed **Die Runſt Cyromantia,** upon the top of an ornamented ſquare border. At the beginning of this curious book, which is in ſmall folio, is a large vignette, repreſenting Dr. Hartlieb kneeling, and preſenting it to the Princeſs Anne, who is ſeated upon her throne; and the names of theſe two perſonages are engraved at the bottom of their portraits. The prints in this book are exceedingly rude; but have not, as far as one can judge from the copy of one of them, given in the *Idée generale d'une Collection complette d'eſtampes*, the appearance of being ſo ancient, as thoſe in the Apocalypſe, or the Poor Man's Bible. This curious compilation is dated 1448; and the name of **Jorg Schapff in Augſpurg,** the artiſt, who is ſup- poſed to have performed the engravings, appears upon the fourth page.

I had intended to examine the claim, which the Dutch have laid to the invention of this ſpecies of engraving; but, on conſideration, I find it is entirely uſeleſs, on the pre- ſent occaſion, to enter into that controverſy; and particularly, as the matter has been ſo fully treated by Baron Heineken, in the book above-mentioned; and alſo in a late publication, by an author of our own country. In theſe works all the evidences, which

are

are given by the Dutch in ſupport of Laurence Coſter, are carefully examined; and as ſtrongly refuted by the Baron, as they are ſupported by the Engliſh author. But the arguments of the former are, in my opinion, much more powerful, than thoſe of the latter.

After the invention of moveable types, the briefmalers continued to vend their publications for a conſiderable time; but when the engravings on wood were annexed to the books, printed with the moveable types, they were gradually diſcontinued. However, the art of engraving itſelf continued in an improving ſtate; and towards the concluſion of the fifteenth century, there were ſeveral artiſts of great reputation, who ſeem to have been principally employed by the printers to ornament their publications.

In 1493, appeared at Nuremberg, the folio Chronicle by Schedel, ornamented with a large number of engravings on wood, greatly ſuperior to any thing, which had appeared before that time. They were executed by William Pleydenwurff and Michael Wolgemut. The latter of theſe artiſts was the tutor of Albert Durer, whoſe admirable performances, in this ſtyle of engraving, are juſtly held in the higheſt eſteem. From the time of Albert Durer, it became cuſtomary for almoſt every one of the German engravers on copper, to engrave on wood alſo; and the works of many of them were better on wood, than on copper; for example, thoſe of Albert Altdorfer, Hiſbel Pen, Virgil Solis, &c.

Many excellent engravings on wood were produced by the German artiſts; but none more extraordinary than the *dance of Death*, by Hans, or John Holbein the younger, which, for the freedom and delicacy of execution, has hardly been equalled, but never ſurpaſſed, by any artiſt ancient or modern. Italy, France, and Holland, have produced many capital artiſts of this kind, whoſe names may be found in the body of the work, and, of courſe, need not be repeated here. But, for boldneſs and ſpirit, we muſt ſee the prints of Chriſtopher Jegher, who worked under the direction of Rubens, and was, without doubt, aſſiſted by that great artiſt. Among the moderns, Papillon may certainly be conſidered as an excellent artiſt. He publiſhed at Paris two volumes, and in them he gives a full explanation of the manner in which the engravings on wood of every ſpecies are performed, with a hiſtory of the art itſelf, deduced from the earlieſt æra of its appearance to his own time, together with an account of all the artiſts, and their works. And theſe volumes are replete with his performances, which do him great honour.

Before I quit the preſent ſubject, it is neceſſary that I ſhould give ſome ſhort account of another branch of this art, namely, that ſpecies of engraving on wood, which is diſtinguiſhed by the appellation of chiaro-ſcuro. And firſt, with reſpect to the invention of it, which is claimed by the Germans, and by the Italians. The latter aſſert, that, ſoon after the commencement of the ſixteenth century, Ugo da Carpi, a man of great ingenuity, diſcovered a mode of imitating ſlight drawings by the means of different blocks of wood. The Germans, on the other hand, produce ſeveral engravings by Mair, which are dated 1499, and one by Lucas Cranach, dated 1500, which are prior to the time, affixed by the Italians for the invention by da Carpi. This circumſtance, even if we ſhould ſuppoſe, that the prints by Mair are the firſt attempts in this ſtyle of engraving, is ſufficient to prove the priority of the exerciſe of it in Germany. Baron Heineken is of opinion that the works of John Ulric are ſtill more ancient than thoſe by Mair; but I think the appearance of the prints themſelves, which are admirable ſpecimens of the art, do not by any means juſtify the aſſertion.

There is, however, a material difference between the chiaro-ſcuro's of the old German maſters, and thoſe of the Italians. Mair and Cranach engraved the outlines and deep ſhadows upon the copper. The impreſſion taken in this ſtate was tinted over, by the means of a ſingle block of wood, with thoſe parts hollowed out, which were deſigned to be left quite white upon the print. On the contrary, the mode of engraving, adopted by Ugo da Carpi, was to cut the outlines on one block of wood; the dark ſhadows upon a ſecond; and the light ſhadows or half tint upon a third. The firſt being

impreſſed upon the paper, the outlines only appeared; this block being taken away, the ſecond was put in its place; and being alſo impreſſed upon the paper, the dark ſhadows were added to the outlines; and the third block being put in the ſame place, upon the removal of the ſecond, and alſo impreſſed upon the ſame paper, made the demy tints; and the print was completed. In ſome few inſtances, the number of blocks were increaſed; but the operation was ſtill the ſame; the print receiving an impreſſion from every block. Andrea Andreani carried this ſpecies of engraving to great perfection.

Both the German and Italian ſtyle of engraving in chiaro-ſcuro have been practiſed by different artiſts of every country; and in France, many excellent works of this kind have been produced. The attempts of Jackſon, Kirkall, and others of our country, were not equally ſucceſsful.

CHAP. VI.

A Deſcription of the firſt eight Plates, contained in this Volume; and of Plate VII. *in the former Volume.*

FRONTISPIECE.

ADAM and Eve, from a very curious engraving, by Marc Antonio Raimondi, after a drawing by Raphael.

PLATE II.

St. Agnes, copied from an engraving, exactly the ſame ſize, by Iſrael Van Mecheln.

PLATE II.

St. Sebaſtian, from an engraving by Martin Schoen, of the ſame ſize as the original.

PLATE III.

This engraving, together with plate VII. in the firſt volume, is taken from the rare edition of the works of Dante, publiſhed at Florence, A. D. 1481. The deſigns for theſe prints were made by Sandro Boticelli; and they were either engraved by him, or by Baldini his aſſociate. The greateſt number of plates ever ſeen in this ſcarce book are nineteen. —— Wilbraham, Eſq. politely lent me his copy, which is eſteemed the moſt perfect one in Europe: and as the prints are rarely to be ſeen complete, I ſhall the liſt of them, as follows:

I. *The author, frighted by a wolf, meeting his guide Virgil in the wood.*

II. *St. Beatrice appearing to the author and his guide.*

Theſe two plates only are printed upon the paper of the book; thoſe that follow are paſted on. The ſecond is copied; ſee plate III. as above.

III. *The entrance into Hell.* Charon is repreſented as a frightful demon with wings, a monſtrous viſage, and covered with hair.

IV. *The interview of the author with Homer, and the appearance of Hector and Alexander.*

V. *The interview with Minos*, who is repreſented as a demon, covered with hair, having large wings, with great horns, and a ſerpent's tail.

VI. *The ſhower of hail.* Charon is repreſented again in this print, with ugly ſpectres of ſeveral kinds.

VII. *The interview with Pluto, and the appearance of Ghoſts rolling heavy ſtones.*

VIII. *The approach to the tower of Dis.*

IX. *The guide hiding the eyes of the author, at the entrance into the place of torment.*

X. *The approach to the flaming ſepulchres.*

XI. *The*

XI. *The author and his guide, ſeated in view of the ſteep rocks and flaming ſepulchres.*
XII. *The centaurs and other ſpectres.*
XIII. *The wood, with the Harpies, who have female faces.*
XIV. *The wood, with the ghoſts of the poetical heroes.*
XV. *The author ſpeaking to a ghoſt whoſe perſon was known to him.*
XVI. *The guide caſts a cord into the gulph, and the head of the monſter* Fraud *appears riſing up to them.*
XVII. *The monſter* Fraud, *with the guide ſeated upon his back, deſiring the author to follow his example.* This print is copied; ſee plate VII. of the firſt volume.
XVIII. *The burning pits.*
XIX. *The monſter* Fraud, *with the ghoſts upon the burning lakes.*

PLATE IV.

St. Jerom, copied from a print engraved by Marc Antonio, after Raphael. The original of this plate is exceedingly rare.

PLATE V.

Six ancient ſeals or ſtamps, uſed by the ancients. The originals are at the Britiſh Muſeum, and were found in the ruins of the Herculaneum.

PLATE VI.

An accurate copy of one of the ancient engravings on wood, contained in a book, entitled, *Hiſtoria Sancti Johannis Evangeliſtæ ejus que Viſiones Apocalypticæ*, or, the Hiſtory of St. John the Evangeliſt, and his Apocalyptical Viſions. This curious book is in ſmall folio; and, generally ſpeaking, every leaf contains two prints, engraved on one block, and printed, of courſe, on one ſide only. Every other leaf is marked with a letter of the alphabet, and the number of the leaves amount to forty-eight. The preſent engraving is taken from the upper part of the VIth print, and coloured, in imitation of the original. It repreſents *the man on a white horſe, who appeared to St. John at the opening of the firſt ſeal.* The book itſelf is preſerved in the Bodleian library at Oxford.

PLATE VII.

Is an accurate copy taken from the middle part of one of the ancient engravings on wood, in a book, entitled, *Hiſtoriæ Veteris et Novi Teſtamenti*, or, the Hiſtories of the Old and New Teſtament. The book is in ſmall folio. It conſiſts of fifty engravings, printed on one ſide of the leaf only. In the middle part of every one of theſe engravings are three compartments, in each of which is repreſented ſome hiſtorical fact, taken from the ſacred writings. At the top, over the middle compartment, are two half figures, ſtanding in two arches, repreſenting two of *the Patriarchs or Prophets.* The ſpaces on each ſide are filled up with extracts from the ſcriptures; and at the bottom, under the middle compartment, are two more half figures in arches, reſembling thoſe at the top; and the blank ſpaces on each ſide are filled up in the ſame manner as above. The preſent engraving is taken from the Xth. print of this book. In the firſt compartment is repreſented *Eſau ſelling his birthright*; in the ſecond, *the temptation of our Saviour*; and in the third, *Adam and Eve, taking the forbidden fruit.* It is coloured in imitation of the original. This book is preſerved in the Bodleian library at Oxford. I did not copy the whole of the print, becauſe it would then have been too large for the book, and, of courſe, muſt have been folded up. Beſides, as this is inſerted merely as a ſpecimen of the ſtyle of engraving, the upper and lower parts, conſiſting chiefly of letters, could be of little or no ſervice.

I. M.

MS

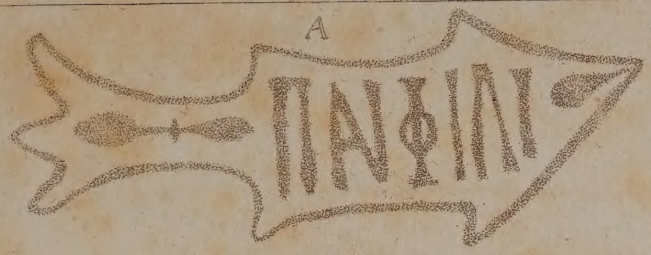
III

Raphael inv.t *Strutt sculp.*

S.t JEROM.

Taken from a very rare print by Marc Antonio.

A



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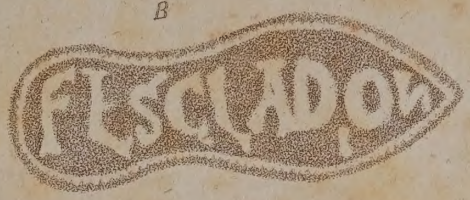
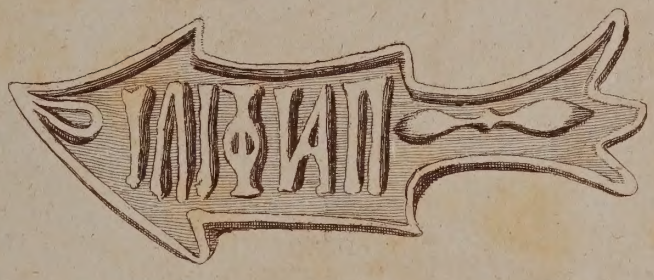


I

II



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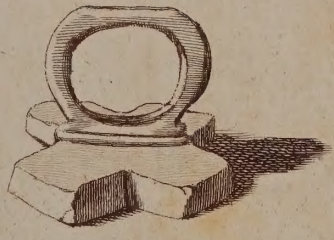
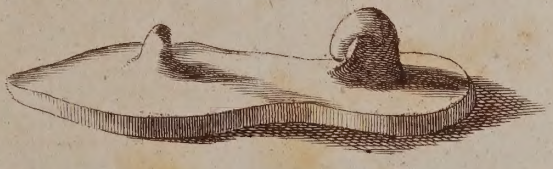
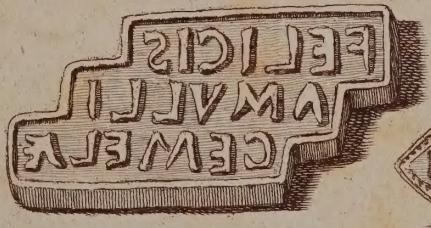




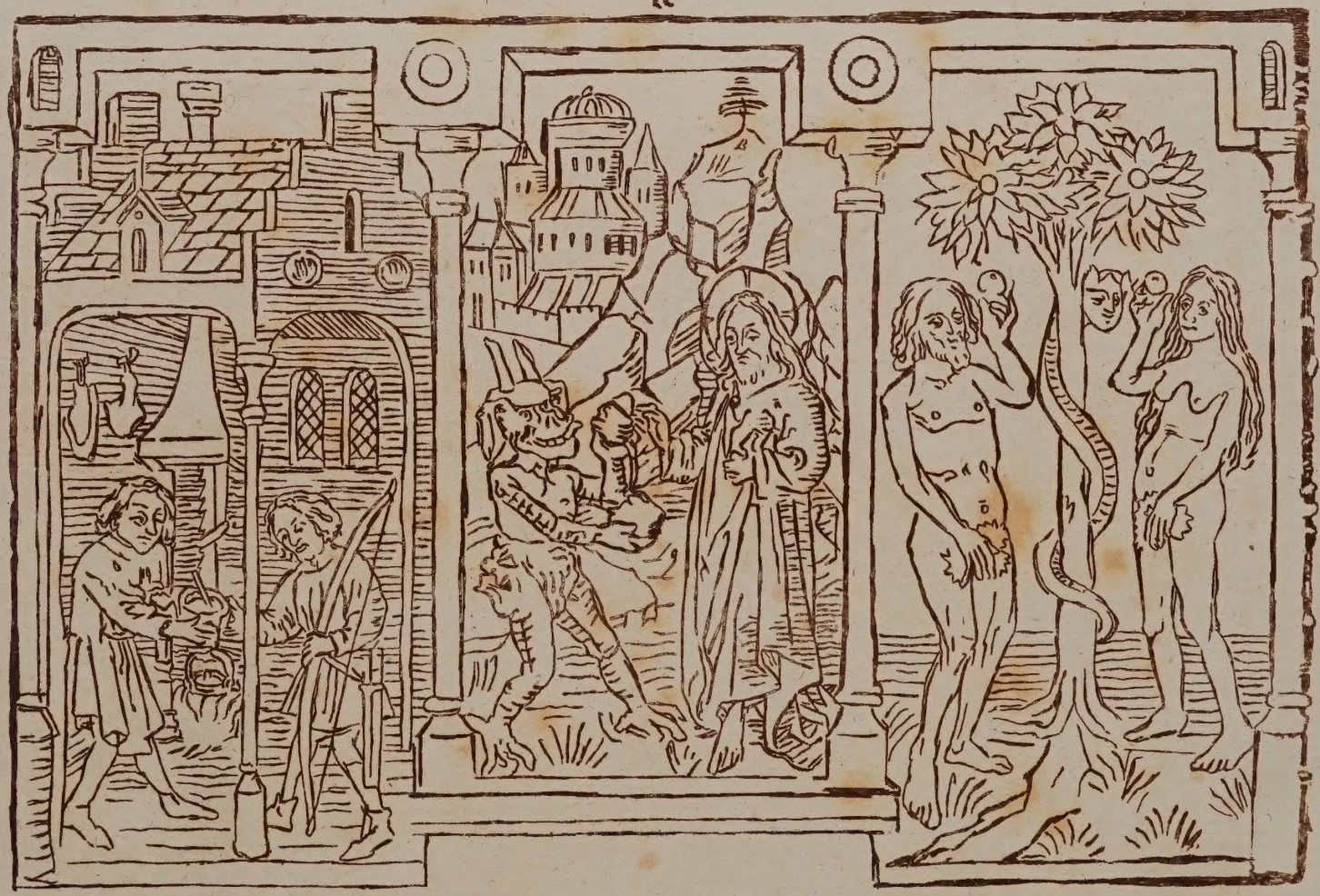
IV

V

VI



Dñe de quatuor animalibus :
Venite et videte opera domini quae posuit prodigia super terram
Equus albus et qui sedebat super eum habebat arcum et data est illi corona et exibat vincens ut vinceret



vg Iēr ob arrog ap̄ū male pdit honorem

vg Serpēs virtutē vēnati hī sibi suggerēt dēm.

A

DICTIONARY

OF

ENGRAVERS.

H.

N. HABERT.

Flouriſhed, 1700.

AN engraver of no great note, who worked chiefly for the bookſellers. By him we have ſeveral portraits; among others, that of *John Milton*, and *Thomas Parr* the old man.

ALEXANDER VAN HACKEN.

Flouriſhed, 1740.

This artiſt, who was a deſigner, as well as an engraver, was a native of Holland. He reſided a conſiderable time in London, where, I believe, he died. We have many portraits executed by him in mezzotinto; ſome of which are by no means devoid of merit; among others, the following: *Dr. Pepuſch*, from Hudſon, and *Laurence Delvaux*, the ſculptor, from Iſaac Wood.

JOHN HACKAERT, or HAKKERT.

Born, 1635. Died,

This artiſt is ſaid to have been born at Amſterdam, about the year 1635. His genius lead him to landſcape painting; and he greatly excelled in *romantic ſcenes, with rocks, caves, and grottos*. His pictures are very valuable, as well on account of their intrinſic merit, as for the charming figures they

frequently have, by the hand of Vander Velde. He alſo etched a ſet of ſix *landſcapes*, middling ſized plates, length-ways, in the ſtyle of Waterloo. They are ſimple copies of nature, executed with great judgment. The fourth plate in particular, is in my opinion a very beautiful one. He ſigns his name " Joannes Hackaert inv. et fecit." They were publiſhed at Amſterdam.

HADELER, or HAEYLER.

Flouriſhed,

Both theſe names are certainly meant for John Sadeler, the ſecond being miſpelt; the letter, miſtaken for an H. only, is evidently an I. and an S. joined together, with a croſs bar, which may indeed be taken as an H. with the laſt ſtroke lengthened into an S. In one inſtance, reading the baptiſmal name John, in the other Hans; both of which bear the ſame meaning in different languages.

NICHOLAS VAN HAEFTEN, or HAFTEN.

Flouriſhed,

This artiſt was a native of Holland. He both etched, and engraved in mezzotinto, a number of *ludicrous ſubjects*, which, however, have no great merit to recommend them to public notice. I ſhall only mention the following by him: *A Dutch burgomaſter toying with his kitchen maid*, with ſome French verſes underneath, a middling ſized upright plate, very poorly etched.

A. HAELWEGH.

Flouriſhed,

One of the induſtrious ornamentors of books. His works are chiefly portraits, which he performed with the graver, in a ſtiff, dark ſtyle. I ſhall mention by him,

Jacob Oldenborg, Phil. Doct. a half-length figure, a middling ſized upright oval plate, from A. Houbraken.

The duke of Argyle in armour.

The reverend patriot, *Mr. Walker, governor of Londonderry*, &c.

MELCHIOR HAFFNER.

Flouriſhed, 1680.

The name of an engraver of no ſuperior merit, who appears to have worked for the bookſellers only. By him, among other things, is a frontiſpiece repreſenting the inſide of a *large library*, executed entirely with the graver. It was for a book, entitled, *Bibliotheca Realis Univerſalis*, publiſhed at Francfort 1685, where the engraver reſided; but his chief work appears to have been the portraits for a work entitled *Templum Honoris*, publiſhed by Theopelus Spizelius, at Vienna, 1673. Some of them are neatly engraved, and thoſe appear to me to be the beſt in which the fleſh is executed with dots only.

JOHN

JOHN CHRISTOPHER HAFFNER.

Flouriſhed,

An obſcure engraver, by whom we have *a book of ornaments*, executed in a very coarſe indifferent ſtyle.

HAFTEN. See HAEFTEN.

COUNT DE HAGEDORN.

Flouriſhed, 1745.

This nobleman was not only a great lover of the arts, but an artiſt himſelf; and his works prove him to have been a man of genius and judgment. He reſided at Dreſden. By him we have a ſet of *caricatures*; and a ſet of twenty-four ſpirited little *landſcapes*, from his own deſigns, ſlightly etched in the ſtyle of Waterloo. He alſo etched ſome plates from *Verſuch* and other maſters. He marked his plates with a monogram, compoſed of an H. with a D. joined together, and a ſmall v. under the H. in the manner expreſſed on the plate at the end of the volume.

C. HAGENS.

Flouriſhed, 1664.

An engraver of Amſterdam, of whom I find no account. His name is affixed to a portrait of *William Davidſon*, reſident in Holland for Scotland, and commiſſioner for England and Scotland, drawn by himſelf, from the life, in the city of Amſterdam.

JOHN JAMES HAID, or HAYD.

Flouriſhed, 1750.

He was an engraver and printſeller, eſtabliſhed at Augſburg, in Germany. By him we have a conſiderable number of mezzotintos; ſome of them by no means devoid of merit. His great work appears to be the portraits of *the illuſtrious perſonages of Germany*, which, with their lives written by Jacob Brucker was printed in a large folio volume, containing one hundred prints, at Augſburg, A. D. 1741, entitled Bilder Sal.

JOHN GODFRID HAID, or HAYD.

Flouriſhed, 1760.

This artiſt was ſon to John James Haid, mentioned in the foregoing article. He came into England, and reſided in London a conſiderable time. We have ſeveral very reſpectable mezzotintos by him; among others, that of *Foot*, in the character of Major Sturgeon, a large plate, length-ways, from Zoffany. *Garrick*, in the Farmer's return from London; and ſeveral portraits, from Sir Joſhua Reynolds and other maſters.

JOHN ELIAS HAID, or HAYD.

Flouriſhed, 1760.

A modern engraver of the ſame family with the two preceding artiſts. He engraved a great number of mezzotintos; but I am not well acquainted with his works.

ELIAS HAINZELMAN.

Flouriſhed, 1684.

He was born at Augſburg in Germany, and went to Paris, where he became the pupil of Francois de Poilly, whoſe manner of engraving he imitated with great ſucceſs; and had his drawing been equally as correct, as his mechanical execution was commendable, his works would have ranked with thoſe of the greateſt maſters. They poſſeſs, however, (his portraits eſpecially) a very conſiderable ſhare of merit. Among other prints by this maſter are the following:

The ſilence, an engraving ſo called, repreſenting the infant Chriſt ſleeping, and St. John coming towards him, whilſt the Virgin holds up her finger to prevent his diſturbing him; a middling ſized plate, length-ways, from Annibale Carracci. Picart, Michael L'Aſne, and Mr. Bartolozzi have alſo engraved the ſame ſubject.

A holy family, in the back-ground ſome women are repreſented waſhing linen; a large upright plate, from Sebaſtian Bourdon.

A holy family, with St. John preſenting a lamb to Chriſt, a large plate, length-ways, from the ſame.

A holy family, with St. John, who preſents an apple to the infant Chriſt, the ſame, from the ſame.

The portrait of *Leonard Weiſs*, a middling ſized upright plate.

Several other *portraits*, and a variety of different ſubjects, from Joſeph Verner, Albano, &c.

JOHN HAINZELMAN.

Flouriſhed, 1684.

An engraver of the ſame family with Elias Hainzelman, mentioned in the preceding article; and probably a near relation. We have by him a variety of portraits, executed entirely with the graver, in a clear and neat, but ſtiff ſtyle. Among others, is that of *John III. king of Poland*, a ſmall upright plate, marked "J. Hainzelman del. et ſculp." He appears chiefly to have drawn the portraits, which he engraved, from the life.

DANIEL HAINZELMAN, and another, whoſe baptiſmal name begins with an S. were alſo both of them engravers, and of the ſame family.

HAKKERT. See HACKAERT.

JOHN HALBECK.

Flouriſhed, 1618.

This engraver was a native of Copenhagen. By him we have a variety of prints, executed with the graver only, in a ſtyle, that does him but little credit.

credit. I ſhall only mention the following: A ſet of *groteſque ornaments*, dated 1618. A large whole-ſheet print, containing the *heads of the emperors*, from Julius Cæſar to Ferdinand the Second.

ARENT VAN HALEN.

Flouriſhed,

This artiſt was a native of Holland, and engraved a variety of *portraits*, and other ſubjects, in mezzotinto. He ſometimes ſigned his plates with the words AQUILA SCULPSIT. *Aquila* in Latin and *Arent* in Dutch, are equivalent, and ſignify an *eagle*. The name is thus expreſſed under the portrait of *Jeremiah Dekker*, a ſmall upright plate, from Rembrant Geretz.

CHARLES HALL.

Born, Died, 1783.

This artiſt was a native of England, and reſided the greater part of his life in London. He was brought up as an engraver of letters; but being an ingenious man, he wiſhed to appear in a more conſpicuous branch of the art. His beſt works are portraits, of which he engraved ſeveral very faithful repreſentations, at leaſt, of the originals from which he copied them. He likewiſe performed a number of plates of *ſeals, coins, medals, and other antiquities*. It is remarked of him, (with a cenſure on the engravers, which I hope is not juſt, in ſo great a latitude as it is drawn,) that he was what the generality of his profeſſion are not, a religious man. He died, February 5, 1783, at his lodgings in Grafton-ſtreet, Soho, London. The following are his moſt eſteemed performances, namely, *Thomas Howard, duke of Norfolk*, who gained the victory at Flodden Field. *Henry Fitzallen, earl of Arundel*, from Holbein. *Queen Mary*, *Sir Anthony More* and *Alexander Sterling*, from Marſhal. *Catherine marchioneſs of Pembroke*, from Paſſe. *Mary Sidney, counteſs of Pembroke*, from the ſame. *Sir Francis Wortley*, from Hertocks. *Jack Adams*, &c.

NOEL HALLE.

Born, 1651. Died, 1713.

He was the ſon of Claude Halle, a ſea officer, and native of France. He reſided at Paris, was a member of the Royal Academy in that city, and is ſpoken of as a painter of ſome eminence. We have ſeveral etchings by him, from compoſitions of his own; among others, *Antiochus caſt from his chariot*, and its companion, ſmall plates, length-ways.

A. B. DU HAMEL.

Flouriſhed, 1760.

A modern French engraver, who reſided, I believe, at Paris. His engravings appear to have been chiefly portraits; among which are the following: *Joliot de Crebillon*, and *Jean Jacques Rouſſeau*.

R. HAN-

R. HANCOCK.

Flouriſhed,

An engraver in mezzotinto, by whom we have the portrait of *R. Lovet, author of the Philoſophical Eſſay*, from J. Wright.

FRANCOIS HANDERIOT.

Flouriſhed,

By this engraver, according to Florent le Comte, we have a print, repreſenting *the caſting of St. John into the caldron of boiling oil*, from a picture by Le Brun.

WILLIAM HANIUS.

Flouriſhed,

The name of an obſcure engraver affixed to a print executed with the graver only, in a coarſe, ſtiff ſtyle, and very badly drawn. It repreſents *a figure praying in a pulpit ſurrounded by a numerous congregation*, and the word יהוה ſurrounded with rays of light appears in the clouds above.

MARC ANTONIO HANNAS.

Flouriſhed,

An ancient engraver, mentioned by profeſſor Chriſt. The prints marked with an M. and an I. with a ſpecies of the Italian *A.* in the manner expreſſed on the plate at the end of the volume, are attributed to him.

A. HANZELET.

Flouriſhed,

This artiſt, a man of no note; was a native of Lorrain, and flouriſhed about the middle of the laſt century. Florent le Comte mentions him, among others, as the engraver of *certain machines, engines, and mechanical inventions*. His works, however, are ſaid to have been very indifferent.

ISAAC HARBECK.

Flouriſhed,

He is mentioned by Florent le Comte as an engraver. But his works are not ſpecified: I am not acquainted with them.

MICHAEL HARDOUIN.

Flouriſhed, 1680.

He was, I believe, a native of France, and reſided at Paris, where he engraved the plates for a work, entitled, *Livre de Plans, Profiles, et Elevations de Chaſteau de Clayny pres de Verſailles*; or, *A Book of Plans, Profiles, and Elevations of the Palace of Clayny near Verſailles*; in a very large folio, publiſhed at Paris by M. Coſſin, engraver to the king. Theſe plates are executed chiefly with the graver, in a neat, dry ſtyle, without much taſte.

BERNARD HAREFELDT, or HAREVELD.

Flouriſhed,

An indifferent engraver, who, according to Baſan, flouriſhed in the laſt century, and reſided at Antwerp. We have ſeveral prints by him; among others, *the crucifixion of Chriſt*, a middling ſized upright plate, from Rubens.

P. A. HARNSIUS.

Flouriſhed, 1611.

This artiſt ſometimes ſigns his plates with the word Harlingenſis; becauſe he was a native of Haerlem; they are etched in a ſlight, ſpirited ſtyle, and are evidently the productions of a painter. Among other things by him is an *ecce homo*, a ſmall upright plate, in which only half of the figures appear. It is from a deſign of his own, and dated 1611.

FRANCIS HARREWIN.

Flouriſhed, 1710.

By this artiſt, who poſſeſſed no ſuperlative degree of genius, we have a conſiderable number of etchings, from his own compoſitions. He was a native of Bruſſels, and the diſciple of Romain de Hooghe; but he never equalled his maſter. According to Baſan, he reſided at Bruſſels, about the beginning of the preſent century. By him, among others, are the portraits of *Albert, archduke of Auſtria, kneeling*, and its companion, *Iſabella infanta of Spain, kneeling*; with St. Margarita preſenting her with a crown of flowers, two large upright plates, from Rubens. He alſo engraved a ſet of views, caſtles, &c. for *Le Roy's Account of the Brabant Family*, publiſhed 1699.

J. HARRIS.

Flouriſhed, 1700.

He was, I believe, an Engliſhman; but, as an artiſt, is not greatly to be commended. His beſt prints appear to me to be ſome *architectal views*, which he executed for the fourth volume of *Vitruvius Britannicum*, publiſhed at London, 1739. We have alſo by him a large two-ſheet *map of the world*, from Edmund Halley, dated 1700. A whole-ſheet plan of *the encampment of the royal army on Hounſlow Heath*, dated 1686, ſigned *J. Harris, in fletus*, &c.

MOSES HARRIS.

Flouriſhed, 1778.

He engraved a book of *inſects*, to which he prefixed his own *portrait*, drawn by himſelf from the life, a whole length. This artiſt was a native of England.

M. HARTLEY.

Flouriſhed, 1764.

By this very ingenious young lady, we have a pretty etching of *Jedediah Buxton*, the celebrated arithmetician, from the life, dated 1764.

JOHN HATTIN, or HATTINS.

Flouriſhed,

This obſcure engraver was apparently a native of England; by him we have, among other things, *a view of old St. Paul's*, a ſmall plate, length-ways, executed entirely with the graver, in a ſtiff, bad ſtyle, ſufficiently neat, but devoid of taſte.

JOHN HAUSSARD, or HAUSSART.

Flouriſhed, 1720.

This artiſt was a native of France, and apparently reſided at Paris. By whom he was inſtructed in the principles of drawing and engraving does not appear; but he certainly imitated, and with no ſmall ſucceſs, the uſual ſtyle of Benoit Audran. He drew correctly; and his prints are, many of them, executed with great taſte. He engraved ſeveral plates for the Crozat collection; among which are the following:

Jupiter and Semele, from Julio Romano, a middling ſized plate, length-ways.

Moſes ſtriking the rock, from Romanelli, a middling ſized upright plate.

Chriſt driving the merchandizers from the temple, half figures, a middling ſized plate, length-ways, from Bart. Manfridi.

The four ages, ſmall plates, length-ways, apparently from his own deſigns.

JOHN HAVER.

Flouriſhed, 1612.

He was a native of Altenbury. By him we have a ſet of large portraits of *the electors of Saxony*, on wood, executed in conjunction with Moſes Thym. He alſo engraved ſeveral ſmall plates on copper. See his mark on the plate at the end of the volume.

CHARLES DE LA HAYE.

Flouriſhed, 1660.

He was a native of France; but reſided a conſiderable time in Italy. His ſtyle of engraving greatly reſembles that of Cornelius Bloemart, with whom he was contemporary, and ſometimes worked conjointly. He performed his plates entirely with the graver, in a very neat manner, and the ſecond ſtrokes are uſually croſſed ſquarely upon the firſt. His prints want harmony; the ſhadows are marked with hard outlines, and the lights too equally diſpoſed. His drawing of the naked parts of the figure is heavy; but not often very incorrect. His works, however, have a conſiderable ſhare of merit to recommend them.

I ſhall mention only,

The Virgin and Child appearing to Saint Filippo Neri, a large upright plate.

NICOLO

NICOLO FRANCESCO HAYM.

Flouriſhed, 1719.

He was, ſays profeſſor Chriſt, a native of Rome, who reſided at London in the year 1719, and etched the greater part of the plates for his work, entitled, *Teſoro Britannico*, with his own hand. The cypher which he affixed to his engravings, may be ſeen on the plate at the end of the volume.

FRANCIS HAYMAN.

Flouriſhed, 1760.

He was a native of England, a man of great genius, and particularly excelled in deſigning frontiſpieces and other book plates. His pictures (for he painted alſo) are not held in very high eſtimation. They are exceedingly defective, both in drawing and colouring. He was librarian to the Royal Academy, and died a few years ſince. He etched a few ſmall plates; and among them, one, on which is repreſented *Falſtaff ſeated upon a drum*.

WILLIAM HAYNSWORTH.

Flouriſhed,

A very indifferent artiſt, who flouriſhed during the laſt century. He was apparently a native of England; but I find no account of him. The following engravings are by him:

Geffroy la Grandent de Luſignan, a ſmall upright plate, copied with the graver, in a ſtiff, dark ſtyle, from a print of the ſame ſize, by Jerom David, which belonged to a ſet of heads of heroes and great men.

Richard, lord protector, a large whole-ſheet print, &c.

JOHN VANDEN HECKE.

Flouriſhed, 1656.

This artiſt was born at a village named Quaremonde, near Oudenarde, about the year 1625. He went to Rome in the early part of his life, and was patronized there by the duke of Bracciano; and his works were highly eſteemed. He principally excelled in flowers and fruit; but he painted landſcapes alſo in a very ſuperior ſtyle, which he enriched with figures and animals, executed with great taſte and propriety. In the latter part of his life he reſided at Antwerp, where, I believe, he died. We have etched by him, in a free ſpirited ſtyle, ſeveral plates from his own compoſitions; among others, a ſet of twelve ſmall prints, length-ways, *of animals*, dated 1656.

LEONARD HECKENAVER.

Flouriſhed, 1680.

This indifferent artiſt, I believe, was a native of Augſburg in Germany. He reſided at Nuremberg, where he engraved ſeveral of the plates for Sandrart's *Academy of Painting*, publiſhed 1683. I have ſeen by him alſo a ſmall upright *holy family*, from Petrus Liberi, dated 1675. His plates are executed entirely with the graver, in a ſtiff heavy ſtyle.

JAMES WILLIAM HECKENAVER, probably of the ſame family with the above-mentioned artiſt, was alſo an engraver. By him we have a ſet of prints from the pictures in the Brunſwick gallery, publiſhed 1710.

ABRAHAM HECKINS.

Flouriſhed, 1634.

By this artiſt, who, probably was a goldſmith, we have a book of *ornaments for goldſmiths and jewellers*, executed with the graver only; and, as far as my judgment goes, in a good ſtyle. There are ſome figures occaſionally introduced; but theſe are by no means correctly executed. He ſigns his name, *Abraham Heckins invent. et Cælator.* They are dated 1634.

ROBERT HECQUET.

Flouriſhed, 1760.

A native of Abbeville, who reſided a conſiderable time at Paris, where apparently he learned the art of engraving. He never arrived at any great pitch of excellence; neither did he execute many plates, He returned to Abbeville, where, probably, he died ſome few years ſince. We have by him,

The labours of Hercules, copied on four ſmall plates, from the prints engraved by J. Rouſlet, after the pictures of Guido.

Women bathing, a ſmall upright plate, from Nicholas Pouſſin.

MARTIN HEEMSKERCK, See VEEN.

HEIDEN. See HEYDEN.

W. C. HEIM.

Flouriſhed, 1650.

A name affixed to the head of *John Buxtorf*, engraved for Boiſſard's Collection of Portraits. It is executed entirely with the graver, in a coarſe, dark ſtyle.

ZACHERY HEINCE.

Flouriſhed, 1680.

He was, I believe, a native of France; at leaſt he reſided there a conſiderable time. He engraved, conjointly with Bignon, the portraits of the illuſtrious perſonages, which Simon Vouet had painted in the gallery of the Royal Palace. They are large folio prints, ſurrounded with ornamental borders, in which are introduced many little hiſtorical ſubjects, etched in a free ſtyle. The portraits themſelves are executed with the graver only, and are ſufficiently neat, but ſtiff and taſteleſs.

W. C. HEINS.

Flouriſhed, 1640.

This artiſt appears to have confined himſelf chiefly to portraits; and by him we have a ſufficient number, executed entirely with the graver, in a ſtiff, ſlight,

ſlight ſtyle. Among others, he engraved many of the plates for the continuation of *Boiſſard's Bibliotheca Chalcographica.*

HEINS.

Flouriſhed, 1730.

This artiſt, born in Germany, was very probably of the ſame family with W. C. Heins, mentioned in the preceding article. He was a portrait painter, and reſided at Norwich. He painted the portraits of many members of the corporation; ſeveral of which he ſcraped in mezzotinto, in a very ſtiff, taſteleſs ſtyle. He is alſo ſaid to have etched ſome few plates. Among others by him, is the portrait of *Thomas Gooch, biſhop of Norwich,* a half length figure, repreſented ſitting in a chair, marked, " Heins Pinx. et fecit, 1741."

J. HEINS.

Born, Died, 1770.

He was ſon to the foregoing artiſt, and born in England. His father placed him, as an apprentice, to a manufacturer in ſome branch of the Norwich ſtuffs. But, contrary to his parents will, he became a painter, and worked both in oil and miniature. His chief excellence lay in etching, or rather ſcratching; for it was done, without the aſſiſtance of aquafortis, with the dry point, in a manner ſomething reſembling that of Worlidge, many of whoſe heads he copied. He engraved his plates immediately from nature, or the picture, upon the copper, without any previous drawing or tracing. He drew the *views and monuments* for *Mr. Bentham's Hiſtory of Ely,* to perform which, he learned perſpective.

He died of a decline at Chelſea, about the year 1770.

I have ſeen by him *a cat with kittens,* a ſmall plate, length-ways, from Collet. His portraits are chiefly private plates. Among them were thoſe of *Mr. Groſſe's brother and of his wife.* Mr. Groſſe obligingly furniſhed me with the account of this artiſt and his father.

HEINZELMAN. See HAINZELMAN.

ELIAS CHRISTOPHER HEISS.

Flouriſhed, 1693.

This artiſt engraved very large plates, in mezzotinto. The mechanical part of them is executed in a dark, heavy ſtyle. His drawing of the naked parts of the human figure is very indifferent; the extremities are badly marked, and the heads devoid of character. We have a conſiderable number of *portraits* by him; alſo *the ſalutation of the Virgin, with many angels,* a large upright plate, three feet one inch high, by two feet two inches wide, from Alexander Maſcheſinus; and a *crucifixion of Chriſt* nearly the ſame ſize.

AUGUSTINE HEKEL.

Born, Died, 1770.

He was born at Augſburg in Germany. His father was a chaſer, and

brought him up to that buſineſs. After working in moſt of the capital cities in Germany, he travelled to Paris, and from thence came into England. He was eſteemed the beſt workman of his time, eſpecially in thoſe deſigns which required the repreſentation of the human figure. He was a man of great integrity, ſobriety, and induſtry, and acquired a ſufficiency to enable him to retire to Richmond in Surry, where he amuſed himſelf with painting landſcapes and flowers in water colours, which he occaſionally diſpoſed of, though he did not follow painting as a profeſſion. He drew ſeveral views in and about Richmond, which were engraved by Bowles and Sayer. He etched eight ſmall plates of that place, and its environs; *A horſe* from Wootton; and a *book of flowers*. He alſo deſigned *the battle of Culloden*, engraved by Sullivan.

He died at Richmond, A. D. 1770, aged nearly eighty.

HEKEL, ſiſter to the above-mentioned artiſt, alſo engraved many plates for *Kilian's Bible*, which ſhe executed in a neat ſtyle. She drew the human figure very correctly.

Mr. Groſſe obligingly favoured me with the account of theſe two artiſts.

STEPHEN HELLER:

Flouriſhed,

An engraver, mentioned by profeſſor Chriſt, without any reference to his works. The prints marked with the initials S. N. H. are attributed to him; but I own much obſcurity appears in this interpretation.

SEGRES JACQUES VAN HELMONT.

Born, 1683. Died, 1726.

This artiſt was a native of Antwerp, and the ſon of Matthew Helmont, from whom he learned the firſt principles of hiſtorical painting. He reſided much at Bruſſels, where he met with great encouragement, after the death of his father, which happened whilſt he was yet a youth. He is ſpoken of as an artiſt, with the warmeſt commendations; and his pictures are held in high eſtimation. His fame would probably have been more extenſive, but too much application to buſineſs overcame his conſtitution, which was remarkably delicate. He died, A. D. 1726, in the forty-third year of his age. By him we have ſeveral ſpirited etchings, from his own compoſitions.

C. H. HEMRICH.

Flouriſhed,

This artiſt, who was probably a foreigner, reſided in London, and flouriſhed apparently about the beginning of the preſent century. By him we have a ſet of *butterflies and inſects*, from Roeſel, neatly executed, but without taſte. They were ſold by him at No. 19, Martlet Court, Bow-ſtreet, Covent-Garden.

MARTIN HEMSKERKE. See VEEN.

ISRAEL HENRIET.

Born, Died, 1664.

This artiſt learned the firſt principles of deſign from his father, Claude Henriet, who was a painter, eſtabliſhed at Nancy, where Iſrael was born. He went to Rome, in order to improve himſelf, in company with Dervet, where he became the diſciple of Antonio Tempeſta, and practiſed painting. He came at laſt to Paris, where he eſtabliſhed himſelf, and carried on a very conſiderable commerce in prints, publiſhing not only his own engravings, but many of thoſe of Callot, Della Bella, and Iſrael Silveſtre, who all of them worked for him. He imitated the ſtyle of Callot (with whom he was united in the bonds of a moſt perfect friendſhip), and he ſucceeded much better in engraving than painting. He died at Paris, A. D. 1664. Iſrael Silveſtre, his nephew, inherited his plates and ſtock in trade, to a great amount. We have a variety of *views and ſmall ſubjects* by this maſter.

HENS. See HEUSCH.

JEROM VAN HENSBERG.

Flouriſhed, 1662.

He is mentioned by profeſſor Chriſt, as an engraver, who flouriſhed about the middle of the laſt century. The prints on copper, marked H. V. H. are attributed to him, ſuppoſing the baptiſmal name to be written, Hieronymus. It was indeed very common with the engravers of that age, to inſcribe their names in Latin.

HENSHAW.

Flouriſhed,

A name affixed to a private etching of *Mr. Gray*, a ſmall octavo plate.

A. HERISSET.

Flouriſhed, 1740.

An engraver of no great note. He was a native of France, and reſided, I believe, at Paris. Part of the plates for the large folio publication, containing a variety of *views of Verſailles*, chiefly drawn by P. Menant, are by him. They do him no great credit. The ſame may be ſaid of ſome plates of *fortification*, publiſhed 1757. He alſo engraved from De Troy the younger, and other maſters.

GEORGE HERMAN.

Flouriſhed,

The name of an engraver, mentioned by Florent le Comte, and by him ſaid to have excelled in the ornamental line, for goldſmiths, jewellers, &c.

JOHN BAPTISTA HERREGOUDTS.

Flouriſhed,

He was probably a native of Bruges, in Flanders; at leaſt, his ſignature ſeems to countenance this opinion. His etchings are in the ſlight, maſſy ſtyle of a painter. Among other prints by this artiſt, is *St. Cecilia ſurrounded with many angels*, a middling ſized upright plate, marked "J. Bap- "tiſta Herregoudts f. et invent. a Brugge.

A. HERTOCKS.

Flouriſhed, 1660.

An induſtrious engraver, by whoſe labours many of the publications of the laſt century were adorned with ſculptures. The partiality of parents to their children cannot perhaps be better proved, than in inſtances relative to the arts. If a boy be diſcovered tracing out uncouth forms upon a wall, the father, proud of the diſplay of genius, which he conceives to be evident in the performance of his ſon, reſolves to make an artiſt of him. The youth is perſuaded, and a maſter is accordingly procured without further conſultation. By this haſty determination much uſeful time is often loſt, and a bad artiſt left to ſtruggle with poverty, who in any other more eligible purſuit, might have procured a comfortable ſubſiſtence for himſelf, and benefited the reſt of mankind. But even ſuppoſing ſuch a lad to be fond of the purſuit himſelf, if he miſtakes that partiality for a natural genius, all his productions will manifeſt the laboured formality and ſtiffneſs of practice and ſtudy, unaſſiſted by taſte. To one of theſe cauſes it was probably owing, that we meet with the name of Hertocks in the liſt of the artiſts. He worked with the graver only, in a neat, ſtiff ſtyle. His portraits are the beſt part of his works; for where he attempted the naked figure, as in ſome of his frontiſpieces, his drawing is below criticiſm. I ſhall mention only the following:

Sir Thomas Wortley, knight, priſoner in the Tower of London, in armour, dated 1652, a ſmall half-ſheet plate.

Gideon Harvey, a ſmall upright oval print.

A. Brome, dated 1661, a ſmall upright print, in an oval frame.

Sir Edward Nicholas, ſecretary of ſtate, an oval print, on a ſmall half-ſheet.

JOHN DANIEL HERZ, or HERTZ.

Born, 1599. Died, 1635.

He was born, according to Baſan, at Nuremberg, and painted both hiſtorical ſubjects and landſcapes. But as an engraver, I believe, he is more generally known. We have by him ſeveral etchings from his own compoſitions, and thoſe of Rotenhamer and other maſters. Among the firſt, is *St. Paul preaching at Athens*, a large plate, length-ways.

J. HEUDELOT.

Flouriſhed, 1760.

A modern French engraver, of no great note. We have ſeveral engravings by

by him, from Adrian Van Oſtade, and Lingelbach; alſo the portrait of *Margarite de Gojen*, wife of John Steen, from a picture painted by Steen himſelf.

CORNELIUS HEVISSEN.

Flouriſhed, 1536.

This is a name, given by the interpreters of the ancient monograms, to an engraver on wood, who flouriſhed between the years 1530 and 1540. His works, it is true, do not manifeſt a ſuperior genius; but ſome of them are by no means devoid of merit; and certainly they poſſeſs a ſufficient ſhare, to claim a place in this work. I have therefore admitted them under this name, which indeed bears no reference to the mark to which it is attributed. But as I know not to whom I can, with any degree of probability, aſſign it, and it has paſſed current for a conſiderable time, I ſhall conſider the works, rather than the name; and leave the mark to diſtinguiſh the maſter, till he ſhall be diſcovered by the reſearches of the curious. In this ſingular monogram we ſee two capital letters, a C. and a T. divided by a ſtrange character, which, profeſſor Chriſt ſuppoſes, is deſigned for a balance, to which however in my opinion it does not bear the leaſt diſtant reſemblance. See this mark faithfully copied on the plate at the end of the volume.

We have by this maſter a ſet of ſmall upright prints, repreſenting *the virtues and the vices*, ſingle figures, neatly cut, but not with much taſte.

Mutius Scævola thruſting his hand into the fire, a very large upright ſingle figure, dated 1536. In this he has imitated the croſs hatching of a pen, with tolerable ſucceſs.

A woman ſtanding on a ſerpent, holding the repreſentation of a ſun in her right hand, and a ſceptre in her left, a middling-ſized upright plate, by no means devoid of merit.

GEORGE DANIEL HEUMAN.

Flouriſhed, 1724.

This artiſt appears to have been a native of Germany, and to have reſided at Nuremberg, where he engraved ſome *architectal views of the churches and other religious buildings*, at Vienna, which were publiſhed by John Andrea Peeffel, at Augſburg, 1724. They are executed in a neat, careful manner, but without taſte. He has, however, often introduced little figures, which are executed in a very pretty ſtyle.

WILLIAM DE HEUSCH, or HENS.

Born, 1638. Died,

He was a native of Utrecht, where he learned the firſt rudiments of painting; but going to Rome, he became the diſciple of John Both. He excelled in landſcapes, which he enriched with excellent little figures, employing them as the ſubject of his landſcapes required. We have ſeveral etchings, from his own compoſitions, of *landſcapes with figures and animals*, &c.

JACOB DE HEUSCH, or HENS.

Born, 1657. Died, 1701.

He was a native of Utrecht, nephew to William de Heuſch, mentioned in the preceding article, and by him inſtructed in the art of landſcape-painting. He afterwards went to Rome, and imitated the ſtyle of Salvator Roſa with great ſucceſs. His pictures are held in higher eſtimation than thoſe of his uncle. He died, A. D. 1701, aged 44 years. We have by his hand a few etchings of *landſcapes*, from his own compoſitions.

ABRAHAM DE HEUSCH, or HENS.

Born, 1650. Died,

This artiſt was of the ſame family with the two preceding painters. He was born at Utrecht, and ſtudied under Chriſtian Striep. He excelled in painting plants and inſects, which he finiſhed in a wonderful manner. His pictures are very rare, not only on account of the time he beſtowed upon the finiſhing of them, but alſo, becauſe he did not work ſo cloſely in the latter part of his life, having accepted a commiſſion in the army. We have by him ſeveral ſmall upright *landſcapes*, from his own compoſitions.

JAQUES VANDER HEYDEN.

Flouriſhed, 1615.

This artiſt was a native of Franckfort upon the Maine. He is cited by profeſſor Chriſt, as an engraver on copper, who worked from 1610 to 1620; and, according to Florent le Comte, engraved after the deſigns of Odoardo Fialetti. See the marks attributed to this maſter on the plate at the end of the volume.

JOHN VANDER HEYDEN.

Born, 1637. Died, 1712.

This admirable artiſt was born at Gorcum, where he learned the firſt principles of painting from a very inconſiderable artiſt. He ſo much improved upon the inſtructions he received, by application, and the ſtrength of his own natural genius, that he became one of the moſt admired maſters of the Dutch ſchool. He excelled in painting landſcapes, palaces, and buildings, whether ancient or modern. His colouring, and the harmony of his pictures, as well as the ſuperior knowledge he diſcovered in the management of the chiaro-ſcuro, are ſpoken of with the warmeſt commendations. He died 1712, aged 75 years. We have by him ſeveral etchings of ſmall *landſcapes*, &c. from his own compoſitions.

GONZALES VAN HEYLEN.

Born, Died, 1730.

He was a native of Antwerp, and engraved on wood, in a very free, ſpirited ſtyle. Papillon mentions, by this artiſt, *a little alphabet ornamented with ſaints*, which, he ſays, is well executed, and marked at the bottom *Gonzales Van*

Van Heylen, invent. et fecit, Antwerpiæ. I have ſeen by him a frontiſpiece for a book, on which is repreſented *a head, ſurrounded by ornaments, relative to the arts*, marked "G. V. Heylen," and dated 1694.

W. HIBBART.

Flouriſhed, 1760.

This artiſt, it ſeems, reſided chiefly at Bath, and, I believe, painted portraits; at leaſt, his etchings have very much the ſtyle of a painter, and reſemble thoſe of Worlidge. The following are by him:

A ſmall upright head, under which is written, *Macarius*, from Falman, dated 1689. *Laurence Delvaux*, the ſculptor. *Samuel Derrick* of Bath, &c.

HIGMORE.

Flouriſhed,

This name is affixed to ſome large portraits in folio, very indifferently executed; among others, to that of *Le Sage*, the author of Gil Blas. This engraver was probably a native of France.

HIIS. See Huys.

NICHOLAS HILLIARD.

Born, 1547. Died, 1619.

This extraordinary artiſt was the ſon of Nicholas Hilliard, a gentleman reſiding at Exeter, where the younger Hilliard was born. He was firſt brought up as a goldſmith and jeweller; but by his own application he became both a painter and an engraver. Not having a proper maſter to inſtruct him, he ſtudied aſſiduouſly from the works of Holbein; and, in the neatneſs of his pencilling, is ſaid to have equalled that artiſt, though not in the other requiſites of the art. At the age of eighteen, according to report, he painted a portrait of Mary queen of Scots, in water colours. Queen Elizabeth honoured him by ſitting ſeveral times for her portrait, which he executed greatly to her ſatisfaction. A picture, in which he repreſented that princeſs, ſeated upon her throne, is ſpoken of with the warmeſt commendation by the authors of that day; and Dr. Donne paſſes this high encomium upon him, in his poem on the ſtorm, in which the earl of Eſſex was ſurpriſed, as he was returning from the Iſland voyages.

——*A hand or eye,*
By Hilliard drawn, is worth a hiſtorye,
By a worſe painter made.——

He was in ſtill greater favour with James the Firſt, who not only employed him to paint his own portrait, and the portraits of his family, but granted him a patent prohibiting, for twelve years, their being drawn or engraved for ſale, without his licence, by any other perſon. In the patent he is called *the principal drawer of ſmall portraits, and emboſſer of medals in gold.* It

was granted him, *in reſpect of his extraordinary ſkill in drawing, graving, and imprinting*. This patent contributed not a little to his emolument; for he engraved himſelf, and employed Simon Paſſe and others to engrave for him, the portraits of *the royal family*, on ſmall plates, which were uſed for counters. He alſo ſold licences to other artiſts, which brought him a conſiderable profit. He died January 7, 1619, aged 72, and was buried at St. Martin's in the Fields, in which pariſh he reſided.

HINDE.

Flouriſhed,

The name of an obſcure engraver, affixed to ſome few portraits, and, among them, to that of *Robert Earl of Warwick*, baron of Liege.

LAWRENCE DE LA HIRE, or HYRE.

Born, 1606. Died, 1656.

He was a native of Paris, and learned the principles of painting from his father, Stephen de la Hire. He painted both hiſtory and landſcapes; but as he could not by any means draw the human figure correctly, he ſucceeded far better in the latter, than the former. It is remarked of him, that, at the time when all the artiſts of France followed the ſtyle of Simon Vouet, he was the only one that thought proper to judge for himſelf, and eſtabliſh a taſte of his own; which, if not ſuperior to that of Vouet, has at leaſt, the merit of originality. He died, A. D. 1656, aged 50.

He was a man of fertile genius, and we have by his hand many ſlight, and ſometimes but indifferent etchings, retouched with the graver; thoſe eſpecially are liable to cenſure, in which the figures are made the principal objects. His landſcapes are very prettily touched, in a ſlight, but free ſtyle. I ſhall mention the following engravings only, from his own compoſitions:

A repoſe, where the Virgin and Child are ſurrounded by many angels. This is executed in a rough, heavy ſtyle, reſembling that of Michael Dorigny, a middling-ſized plate, length-ways.

The converſion of St. Paul, a middling-ſized upright plate.

Venus and Adonis, a middling-ſized plate, length-ways.

Different ſets of *children playing*, in the form of friezes, &c.

Several ſmall *landſcapes* of various ſizes.

AUGUSTIN HIRSCHFOGEL, or HIRSCHVOGEL.

Flouriſhed, 1545.

An ancient German maſter, born at Nuremberg. He was, I preſume, a painter; for his etchings, of which we have a ſufficient number, appear from their ſtyle, to have been the productions of his leiſure hours, rather than the the work of a man, who applied his whole time to the art of engraving. Some of them are by no means devoid of merit. His landſcapes, in particular, have the touch of a maſter in them. But the human figure, whenever he has introduced it, is incorrect and heavy; and the naked parts eſpecially, are very badly drawn. This artiſt uſed a very ſingular monogram,

nogram, to which he uſually added the date. It is copied on the plate at the end of the volume. There is a ſet of engravings, publiſhed at Nuremberg, A. D. 1543, marked with an owl, attacked by two ſmall birds, which profeſſor Chriſt attributes to this artiſt, becauſe it bears an alluſion to his name.

Part of *the ſlaughter of the innocents*, from a ſketch by Raphael, different from that of Marc Antonio Raimondi, dated 1545.

A ſet of ſix *landſcapes*, middling-ſized plates, length-ways, apparently from his own deſigns, dated 1646.

A landſcape, into which is introduced a *naked woman*, badly drawn, holding an aſp to to her breaſt: intended, I ſuppoſe for Cleopatra. The back-ground is very ſlight; but the figure is finiſhed with ſmall dots; a middling ſized plate, length-ways, the ſame, dated 1547.

Two ſmall *views*, length-ways, of *ſea-ports with ſhipping*, dated 1549,

NICOLAS HIRSCHFOGEL, or HIRSCHVOGEL.

Flouriſhed, 1550.

To this artiſt are attributed the ſmall neat engravings, marked with a W. having an I. tranſverſly placed upon it, and ſurmounted by a croſs, in the manner repreſented on the plate at the end of the volume; but I own, I cannot diſcover the reference of the monogram to the name. M. Heineken, with much more propriety, calls this artiſt VIET HIRSCHVOGEL; and then we may ſuppoſe the mark to be intended for two V's. and an H. which certainly bears a greater appearance of truth.

HISBENS. See BEHAM.

HISPEAN. See PEN.

HOAM-GE.

Flouriſhed, 1700.

According to Papillon, this ingenious man was a native of China, and brought into France by the Jeſuit miſſionaries, at the age of about eighteen years. He engraved on wood, and was employed in compleating a ſet of *Chineſe characters*; but he died a few years after, in the flower of his age.

WILLIAM HOARE.

Flouriſhed,

A modern artiſt, who reſided at Bath, where he painted portraits with ſucceſs. He alſo etched a few plates for his amuſement; and, among them, the following: *Ralph Allen of Bath*, marked *ad viv. Will. Hoare.* *Biſhop Warburton*, &c.

CORNELIUS HOCGEEST.

Flouriſhed,

He is cited by Florent le Comte, as an engraver of *friezes and ornamental architecture, military exerciſes*, &c. but his works are not ſpecified by that author.

MELCHISEDECK VAN HOEREN.

Flouriſhed,

This name is only mentioned by Abbé Marolles, and thoſe authors, who immediately follow him. He tells us, that he was one of the ancient German maſters; but has not ſpecified either his mark, or a ſingle print engraved by him. If he had given us his authority for the name, it might have led to the diſcovery of the maſter, and conſequently of his works, which would be of ſome importance; becauſe many of the engravings by the old maſters are confounded with one another, for the want of proper light, by which we might be able to diſtinguiſh them. Perhaps he might mean to attribute to this artiſt thoſe prints, marked with an M. and an H.—or with an M. an H. and an F. joined together, with a ſmall knife underneath them, in the manner expreſſed upon the plate at the end of the volume; and which, if there really did exiſt an artiſt of this name, may have been executed by him. He engraved on wood, in a dark, rude ſtyle. Among other prints executed by him with this mark, is *a view of the city of Frankfort*, dated 1549.

FRANCIS HOFFMAN.

Flouriſhed, 1711.

This engraver, of whom I know but little, reſided probably in England, where he might execute the following print, containing the portraits of *the right honourable Henry St. John, Eſq.* one of the principal ſecretaries of ſtate; *the right honourable William Bromley, Eſq.* ſpeaker of the houſe of commons; and *the right honourable Robert Harley, Eſq.* chancellor of the exchequer. They are whole-length figures, and etched upon a large plate, length-ways, in a very coarſe, taſteleſs ſtyle, without the leaſt merit to recommend them. underneath is a printed account of the tranſactions of the houſe of commons, for the year 1711. It is ſigned, "Francis Hoffman, fecit aquâ forte."

HOFFMAN. This name is alſo affixed, conjointly with that of *Lerch*, to a large print, length-ways, on three plates, exhibiting *a view of the city of Brandenburg*, in Germany, which they engraved and publiſhed at Vienna, from a drawing by Nypoort. It is etched in a coarſe, heavy ſtyle, without effect, ſomething reſembling that of Romain de Hooghe. The figures with which it is embelliſhed are very poorly drawn, and as badly executed. I am by no means certain, that both theſe names belong to the ſame artiſt.

GEORGE HOEFNAGLE.

Flouriſhed, 1580.

He was a native of Antwerp, a painter and deſigner, and ſeems chiefly to have

have engraved *views and maps for books*. He worked with the graver; but his prints have little more than their ſcarcity to recommend them. According to Ames, he engraved *a map of Briſtol*; and it is well known, that there is a large view of *Nonſuch* by him, which is to be found in Bruin's or Braun's *Civitates Orbis Terrarum*. He was alſo employed by Abraham Ortelius, for his work, entitled, *Theatrum Orbis Terrarum*, conjointly with Francis Hogenbergh and other maſters.

JAMES HOEFNAGLE.

Flouriſhed, 1592.

This artiſt is ſaid to have been born at Franckfort. He was the ſon of George Hoefnagle, mentioned in the preceding article. He is alſo ſpoken of as a painter; and he alſo engraved a ſet of near fifty plates of *birds, beaſts, flowers, inſects*, &c. from the drawings of his father. Theſe were executed, A. D. 1592, he being then only 18 years of age. He alſo engraved ſeveral plates from his own compoſitions, and from thoſe of other maſters.

WILLIAM HOGARTH.

Born, 1697. Died, 1764.

This extraordinary artiſt is ſuppoſed to have been born, A. D. 1697, at London, in the pariſh of St. Bartholomew. He was firſt placed, as an apprentice, with Mr. Ellis Gamble, a ſilverſmith, reſiding in Cranbourn-ſtreet, Leiceſter Fields; and his inclination for painting is ſaid to have appeared before he was out of his time. When he became his own maſter, he attended the Academy in St. Martin's Lane, in order to ſtudy the human figure from nature. His employment as an artiſt, was at this time in a very inferior line. *Arms, ſhop-bills, and book-plates*, were the productions of his graver. The plates for *Hudibras* firſt recommended him to the public notice; and on the ſucceſs of thoſe plates, he commenced painter.

In the year 1730, he married the only daughter of Sir James Thornhill. It was a ſtolen marriage; and his father-in-law was not eaſily reconciled; but the reputation Hogarth afterwards acquired, at laſt effected the matter.

In 1753, he firſt appeared as an author; and the *Analyſis of Beauty* was given to the public; which is generally allowed to be a very ingenious performance.

In the year 1757, he was appointed ſerjeant painter to the king; and continued in that office till the time of his death, which happened October 26, 1764, at his houſe in Leiceſter Square, he being 74 years of age. He was buried at Chiſwick, where a monument was erected to his memory.

The merit of his works, and the admirable turn he poſſeſſed, of ſatyriſing the vices and follies of the age he lived in, are ſo generally known, that nothing need be ſaid upon that head, in this place. I ſhall only add, that the engravings, which he has finiſhed with his own hand, though not ſo neat or excellent, with reſpect to the mechanical part of them, as thoſe executed by profeſſed engravers, convey, however, more of the original genius, and fire,

fire, if I may ſo expreſs myſelf, of the artiſt, than can be found in the beſt copies from his deſigns; and for this reaſon I ſhould prefer the prints, engraved by himſelf, to any of the reſt. They are eaſily diſtinguiſhed, and of courſe need no ſeparate liſt.

J. HOGEN.

Flouriſhed,

The name of an obſcure engraver, by whom we have the portrait of *Damianus Agoes*, very neatly executed with the graver; but without taſte. It is a ſmall upright plate, marked, *Jo. Hogen fec.*

REMIGIUS HOGENBERGH.

Flouriſhed, 1573.

One of the engravers, who was retained at Lambeth, in the family of archbiſhop Parker. He worked with the graver only; but the ſcarcity of his prints is their greateſt recommendation. He engraved the portrait of that *prelate*, who is repreſented as an half figure, ſeated at a table, with a book open before him, and a bell by the ſide of it: a ſmall octavo print in oval, with a coat of arms at each corner of the plate. This engraving Vertue thought to be the firſt executed in England. Hogenbergh alſo engraved the portrait of the *archbiſhop* a ſecond time.

FRANCIS HOGENBERGH.

Flouriſhed, 1560.

He was brother to Remigius Hogenbergh, mentioned in the former article. It is highly probable, that he was alſo in England; but the fact is by no means certain. He worked, however, for Engliſh employers; and we have by him a portrait of *Mary the Firſt, queen of England*, a half-ſheet print, dated 1555.

The maps of *Gaul and Belgium*, for Saxton's maps, in ſmall folio.

The views in *Braun's Civitates Orbis Terrarum*, printed at Cologn, A. D. 1572, conjointly with Simon Novelani, and George Hoefnagle.

The pompous funeral of Frederick II. king of Denmark, engraved A. D. 1592, in conjunction with Simon Novellani, a poor ſlight etching, on twenty-one large plates, length-ways.

ABRAHAM HOGENBERGH.

Flouriſhed, 1570.

Probably another brother of the two artiſts laſt mentioned. He aſſiſted the latter in engraving the plates for the *Theatrum Orbis Terrarum*, by Abraham Ortelius. He ſeems to have worked with the graver alone; and his labours were employed for the bookſellers only. I have ſeen by him ſeveral neat frontiſpieces, in the ſtyle of De Brye; but very incorrect, and void of taſte. Among others, is that to a *Commentary upon the book of Kings*, in folio, ornamented with figures. His drawing of the naked parts of the human figure is below criticiſm. This work was publiſhed at Colonia, 1635.

NICHOLAS VAN HOI, or HOY.

Flouriſhed, 1660.

A very indifferent Flemiſh engraver, who in conjunction with Steen, Oſſenbeck, and other artiſts, equally indifferent with himſelf, engraved the collection of pictures, which David Teniers the younger made for Leopold the archduke of Auſtria. This collection was publiſhed at Antwerp, A. D. 1660, in folio, conſiſting of 243 prints; and it is uſually known by the name of *the Gallery of Teniers*.

HANS, or JOHN HOLBEIN, the ELDER.

Flouriſhed, 1500.

This painter was a native of Germany, and a man of ſome note in his profeſſion. He firſt reſided at Augſbourg, where perhaps he was born; but afterwards he removed to Baſil in Switzerland, and eſtabliſhed himſelf in that city. The great reputation which his ſon acquired, has contributed, perhaps even more than his own works, to immortalize his name. It is generally allowed, that he engraved on wood; and that, from him, his ſon learned that art alſo. The prints marked with an H. only; or an H. and a B. joined to the firſt upright ſtroke of the H. are ſaid, the greater part of them, to belong to him. Profeſſor Chriſt and others have added ſeveral other marks, and attributed them to him; but as they are given upon ſuppoſition only, they ought to be attended to with great caution. They are copied, however, upon the plate at the end of the volume. I own, to me it ſeems doubtful, whether this artiſt did really engrave or not. The prints marked with the H. and the B. either ſeparate or joined together, dated about the year 1515, belong, I ſhould rather think, to Hans Burgkmair, or Johannſſen Baldung. I ſpeak, however, with diffidence. The collector muſt judge for himſelf; but ſtrict examination ſhould take place, before the deciſion is given.

HANS, or JOHN HOLBEIN, the YOUNGER.

Born, 1498. Died, 1554.

This admirable artiſt was the ſon of John Holbein, mentioned in the preceding article. He was born at Baſil in Switzerland, A. D. 1498, and learned from his father the principles of drawing and painting; but he ſoon ſurpaſſed his tutor. Holbein was a man of quick invention, and endued with great genius, which he cultivated ſtudiouſly. He finiſhed his pictures with ſurpriſing delicacy, and ſucceeded both in hiſtorical painting and in portraits; but in the latter he certainly excelled. The great reputation this celebrated maſter has ſo juſtly acquired, would render any comment upon his productions, in a work like this, unneceſſary, even if it were not foreign to the plan of it.

He came over into England, at the perſuaſion of Eraſmus, with whom he was intimate; and was by that celebrated author recommended to Sir Thomas Moore, then lord chancellor. He was received by his lordſhip in the moſt

moſt friendly manner, and employed to paint himſelf and family. Theſe pictures recommended the artiſt to the notice of Henry the Eighth, who took him under his protection, and entertained him in his ſervice, upon very liberal terms. At the death of king Henry, Holbein ſtill continued in favour at court, and was amply rewarded by Edward the Sixth, his ſucceſſor, whoſe portrait he alſo frequently painted.

Holbein died at his apartments in Whitehall, A. D. 1554, aged 56 years only. Previous to his coming into England, this artiſt engraved a vaſt number of prints on wood, which are eaſily diſtinguiſhed, as well by the taſte and animation of the deſign, as the delicacy of the engraving. Papillon, who certainly was a good judge in this inſtance, particularly with reſpect to thoſe parts of the prints, which are moſt difficult to execute, ſpeaks of the engravings of Holbein on wood, as very wonderful performances; particularly that admirable work, entitled *Death's Dance.* Concerning the laſt print of the ſet eſpecially, he ſays (and juſtly too in my opinion) that it is the chief d'œuvre, or maſter-piece, of Holbein; and one of the moſt beautiful and moſt finiſhed engravings, that ever appeared on wood; though they are all of them finiſhed in a very extraordinary manner. The following are his principal works:

A ſet of very ſmall prints, length-ways, with ſome few upright, conſiſting of ninety, repreſenting *hiſtorical ſubjects*, from the *Old Teſtament*, executed in a bold, ſpirited ſtyle; the ſtrokes are very delicately formed. The beſt edition of this work is dated 1539, and was printed by Melchior and Gaſper Treſchel, at Lyons. There was another edition in 1547, which I have alſo ſeen. Theſe verſes in praiſe of Holbein, are at the beginning:

Cernere vis, Hoſpes, Simulacra Simillima vivis?
Hoc Opus Holbinæ nobile cerne manûs.

This work was copied by an artiſt, whoſe initials are H. B. See BROSAMER.

A ſet of very ſmall prints, length-ways, conſiſting of *hiſtorical ſubjects*, from the *New Teſtament.*

The *dance macchabre*, commonly known by the name of *Death's dance*, becauſe Death is repreſented in the engravings, with people of all ranks and deſcriptions. The number of prints is not always the ſame. Papillon had a ſet which conſiſted of 53; but, I believe, in general, they do not exceed 46. They are ſmall upright prints, encompaſſed with a double border. The firſt edition is ſaid to have been printed, A. D. 1530; but there are ſeveral others of later date. It was alſo copied on wood, by an ancient maſter. The difference, however, between the copy and the original is too evident for a miſtake to happen concerning them. Hollar alſo copied ſome of them, which he etched in a free ſlight ſtyle; but the ſpirit of the original is not ſufficiently preſerved. The pictures, from which theſe engravings were taken, were painted by this maſter in the fiſh-market of the town of Baſil.

He alſo engraved a variety of charming *vignettes*, *ornamental frontiſpieces*, and other decorations for books, &c. His moſt uſual mark is the two initials of his names, H. H. either ſeparate or joined together. Sometimes he ſigns his name at length, or in this manner, HANS. HOLB.

SIGIS-

SIGISMOND HOLBEIN.

Flouriſhed, 1500.

According to the generally received account, this artiſt was brother to the elder John Holbein, and uncle to the younger. He is mentioned as a painter, and reported to have engraved upon wood. The prints marked with an S. an H. and a B. joined together, in the manner expreſſed on the plate at the end of the volume, are attributed to him; alſo thoſe with an S. and an H. ſeparated by an unknown mark, are thought to have been executed by him. Judging from theſe prints, he does not appear, by any means, to have been an artiſt of very ſuperior abilities. This interpretation however of the marks above mentioned is not without its difficulty.

WILLIAM HOLE.

Flouriſhed, 1613.

He was, I believe, a native of England, though, as an artiſt, no country need wiſh to claim him. He worked with the graver, in a ſtiff, laboured ſtyle, devoid of all taſte. The bookſellers were his beſt, if not his only friends; and ſeveral of the curious tranſlations of the *Poets of Antiquity*, "done into Engliſh," are ornamented by his hand. I ſhall only mention the following prints by him:

The *frontiſpiece* to Michael Drayton's Polyolbion, with the *portrait* of that poet; alſo a ſmall whole-length portrait of *prince Henry, ſon to James the Firſt*; this, in my opinion, is his beſt performance. *John Floris*, Italian maſter to Anne of Denmark. Several *maps*, and *frontiſpieces*. Alſo the *penman's excellence*, by Martin Billingſley, with a portrait of that *writing maſter*.

ELIAS HOLL.

Flouriſhed, 1638.

This artiſt, ſays profeſſor Chriſt, reſided at Nuremberg, about the year 1638, and engraved ſeveral plates from C. Reverdus, and others. He marked his plates with an H. ſurmounted by an F. I am not acquainted with his works.

WENCESLAUS HOLLAR.

Born, 1607. Died, 1677.

This extraordinary artiſt was born at Prague, in Bohemia. His parents were in a genteel line of life; and he was at firſt deſigned for the ſtudy of the law. But the civil commotions, which happened in his youth, ruining his family affairs, he was obliged to ſhift for himſelf; and by diſcovering ſome genius for the arts, he was placed with Marian, a very able deſigner and engraver of views. Being himſelf a man of great ingenuity, he profitted haſtily from the inſtruction of his tutor. An ecce homo, with a madona and child, two ſmall plates, are ſaid to be among his earlieſt productions. They are dated 1625. He principally excelled in drawing geometrical and perſpective

ſpective views and plans of buildings, ancient and modern cities and towns; alſo landſcapes, and every kind of natural and artificial curioſities; which he executed with a pen, in a very peculiar ſtyle, excellently well adapted to the purpoſe. He travelled through ſeveral of the great cities of Germany; and notwithſtanding all his merit, met with ſo little encouragement, that he found it very difficult to ſupport himſelf. The earl of Arundel, being in Germany, took him under his protection, brought him to England, and recommended him to the favour of Charles the Firſt. He engraved a variety of plates from the Arundel collection, and the portrait of the earl himſelf on horſeback.

The civil wars, which happened ſoon after in England, ruined his fortune. He was taken priſoner, with ſome of the royal party, and with difficulty eſcaped; when he returned to Antwerp, and joined his old patron, the earl of Arundel. He ſettled in that city for a time, and publiſhed a conſiderable number of plates; but his patron going to Italy ſoon after, for the benefit of his health, Hollar fell again into diſtreſs, and was obliged to work for the print and bookſellers of Antwerp, at very low prices.

At the reſtoration of Charles II. he returned into England, where, though he had ſufficient employment, the prices he received for his engravings were ſo greatly inadequate to the labour neceſſarily required, that he could but barely ſubſiſt. And the plague, with the ſucceeding fire of London, putting, for ſome time, an effectual ſtop to buſineſs, his affairs were ſo much embarraſſed, that he was never afterwards able to improve his fortune. Stent, the printſeller, according to Vertue, taking advantage of the poor man's neceſſity, cauſed him to draw and engrave the view of Greenwich, on two large plates, for the paltry ſum of thirty ſhillings, which allowing for the difference of the value of money at that time, muſt have been worth, at leaſt, five times as much. But ſuch it ſeems, was the unconſcionable rapacity of the Britiſh dealer, and ſuch the low eſtate of the diſtreſſed artiſt, whoſe great ability and uſeful labours ſurely merited a very different reward. Born in all things to be unfortunate, when employed by government to make a drawing of the towns and forts at Tangiers, whither he went for that purpoſe, he narrowly eſcaped being made a priſoner by the Turks, and returning home with difficulty, inſtead of being paid in a liberal manner for his trouble, he received no more than one hundred pounds. It is uncertain, when or where he died; but Vertue ſays, he found in the regiſter of St. Margaret's, Weſtminſter, that he was buried, March 28, 1677. If this be true, he was 70 years of age at the time of his death.

Mr. Groſſe, from the information of Mr. Oldys, Norroy King of Arms, has favoured me with the following anecdotes concerning this artiſt, of which Vertue does not give us the leaſt hint. He uſed to work for the bookſellers at the rate of four-pence an hour; and always had an hour glaſs before him. He was ſo very ſcrupulouſly exact, that, when obliged to attend the calls of nature, or whilſt talking, though with the perſons for whom he was working, and about their own buſineſs, he conſtantly laid down the glaſs, to prevent the ſand from running. Nevertheleſs, all his great induſtry, of which his numerous works bear ſufficient teſtimony, could not procure him a ſufficient maintenance; for he was ſo extremely poor and diſtreſſed, that the bailiffs were in his

his lodgings to ſeize for rent, when he was dying. Senſible of his approaching end, he earneſtly beſought their forbearance only for an hour or two, ſaying, that they might then take the only piece of furniture he had, the bed on which he was laying, as he ſhould have no further occaſion for it.

As many of the works of this artiſt are by no means uncommon, it may be needleſs to inform the reader, that, generally ſpeaking, they are etchings performed almoſt entirely with the point. They poſſeſs great ſpirit, with aſtoniſhing freedom and lightneſs, eſpecially when we conſider how highly he has finiſhed ſome of them. His views of abbies, churches, ruins, &c. with his ſhells, muffs, and every ſpecies of ſtill life, are admirable; his landſcapes frequently have great merit; and his diſtant views of towns and cities are not only executed in a very accurate, but a very pleaſing manner. In drawing the human figure he was moſt defective; his outlines are ſtiff and incorrect, and the extremities marked without the leaſt degree of knowledge. In ſome few inſtances, he has attempted to execute his plates with the graver only; but here he has failed prodigiouſly. See a mark, which he ſometimes uſed, compoſed of a W. an L. an A. reverſed, an E. and an R. on the plate at the end of the volume.

His works amount to nearly 2400 prints, according to Vertue's catalogue; ſome of which are very large. It is impoſſible, within the bounds of this work, to mention all the ſcarce or much-eſteemed prints of this artiſt. The following perhaps may be ſufficient to ſhew his great abilities:

The queen of Sheba viſiting Solomon, a ſmall upright plate from Holbein.

An ecce homo, with many figures, a large plate, length-ways, from Titian, dated 1650.

Seleucus cauſing the law againſt adultery to be executed upon his own ſons, from Julio Romano, a large plate, length-ways.

A large euchariſtical cup, richly adorned with figures, from a drawing of Andrea Mantegna, in the Arundelian collection.

A Roman ſacrifice, from Andrea Mantegna, a half-ſheet print, dated 1638.

The *princeſs Mary*, daughter of Henry the Eighth, from Holbein, a ſmall upright plate.

Robert, earl of Warwick, a whole length in armour.

Henry Howard, earl of Surry, from Holbein.

Ann Dacres, counteſs of Arundel, after Vorſterman.

Dr. Chambers, from Holbein.

Sir Thomas Chalner, the ſame.

Sir Anthony Denny, the ſame.

The Royal Exchange in London, a large plate, length-ways.

A large view of London.

The cathedral at Antwerp, a middling-ſized upright plate. The firſt impreſſions of this plate are diſtinguiſhed by a ſingle line of writing underneath the print.

The cathedral church at Straſburg, the ſame.

Several ſmall plates, repreſenting *muffs*, &c. Fine impreſſions of theſe plates are very rare.

Thirty-eight ſmall plates of *ſhells*, very rare.

A ſet of *butterflies*, ſmall plates, length-ways.

P. HOLMES.

Flouriſhed, 1696.

A very indifferent engraver, who reſided in London, where he engraved the greater part of the plates for the edition of *Quarle's Emblems*, publiſhed 1696, octavo. He worked with the graver only; but in a ſtyle deſtitute of all taſte: the drawing is below criticiſm.

P. HOLSTEYN.

Flouriſhed, 1602.

This artiſt was a native of Holland, and probably related to Cornelius Holſteyn, an hiſtorical painter of Haerlem. We have by him a number of portraits. He worked chiefly with the graver; but without much taſte. Some of his engravings, however, thoſe eſpecially which bear reſemblance to the ſtyle of Lucas Vorſterman, are by no means devoid of merit. I ſhall mention the following:

A portrait of *an actreſs*, a ſmall upright plate from C. Holſteyn.

Jacobus vander Burchius, a ſmall upright oval print.

A lady ſeated in a chair, a half figure, with ſome women entering the room at a diſtance, a middling-ſized upright plate, from A. Correggio.

John Saenredam, the engraver, a ſmall upright oval plate, dated 1602; probably from a drawing of his own.

C. HOLSTEYN was alſo an engraver. He executed ſeveral of the plates for the collection of prints, diſtinguiſhed by the title of *the Cabinet of Gerard Reynſt.* publiſhed at Amſterdam about the year 1663.

JOST, or JODOCUS HONDIUS, or DE HONDT.

Born, 1563. Died, 1611.

He was the ſon of Oliver Hondius, a very ingenious artiſt of Ghent, in Flanders, where, it is probable, Jodicus was born. He was a man of learning, and ſtudied the mathematics with great ſucceſs. But the inteſtine troubles, which happened at Ghent, occaſioned his leaving that city; and from thence he came into England, being then about twenty-one years of age. Here he followed a variety of purſuits, which proved however his ingenuity; namely, the making of mathematical inſtruments, of types for printing, and the engraving of charts and maps. He married in London, A. D. 1586, and had ſeveral children. He at laſt removed to Amſterdam, where he died, A. D. 1611, at the age of 48.

Whilſt his mind was employed upon purſuits ſo different from each other, it is not to be ſuppoſed, that he could devote ſufficient time to the arts, to produce any fine engravings. Accordingly, thoſe in general which we have by his hand are ſuch, as would do him no great honour, if we conſider him abſtractedly as an artiſt only. Some of his portraits, however, are executed in a very neat ſtyle, and by no means devoid of merit. According to profeſſor Chriſt, he often marked his engravings with an H. ſurmounted by an I. in the manner expreſſed upon the plate at the end of the volume; and ſometimes, in alluſion to his name, added a great dog barking, with this inſcription, *ſub cane vigilante*. Hond in German, and

and Hund in Flemiſh, ſignify a hound, or dog, in Engliſh. By him are the following engravings:

The charts and maps for *Sir Francis Drake's Voyages to the Holy Land*, &c.

Several of the maps for *Speed's Collections*, in large folio. Theſe are in general embelliſhed with figures.

A ſmall print of *Thomas Cavendiſh*, the celebrated navigator.

Sir Francis Drake, a large ſheet print. Theſe two portraits are very neatly executed.

Florent le Comte mentions a large perſpective view of London, publiſhed by Joſt Hondius at Amſterdam, A. D. 1620; but there muſt certainly be ſome miſtake in the date or name.

HENRY HONDIUS, or DE HONDT.

Born, 1573. Died, 1610.

There were two artiſts of this name, and they both uſed the ſame mark preciſely, which has occaſioned much confuſion, not only with reſpect to their works, but with reſpect to themſelves. Some authors tell us, that Henry Hondius died, A. D. 1710, a year before his father; and others, that he lived a conſiderable time after him, and finiſhed many of his works. For my own part, if I may offer a conjecture upon ſo doubtful a circumſtance, I ſhould ſuppoſe, they were both the ſame perſon; and if this be not granted, I ſhall then ſay, that Henry de Hondt, of whom we are now ſpeaking, was by no means a ſon, but a brother or near relation, of Joſt Hondius. For if it be true, that he was born at Duſſeldorf, A. D. 1573, Joſt could be only ten years old at the time. It is ſaid that he died, A. D. 1610; but this may be a miſtake. Henry Hondius was the diſciple of Jerom Wierix; and under him he contracted all that ſtiffneſs, which his tutor poſſeſſed; but ſeems not ſo fluently to have caught his correctneſs of deſign, and excellency of execution. Beſides the maps and charts, which he is ſaid to have executed, we have by him ſome large landſcapes, length-ways, from G. Mortart; in one of which is repreſented *St. Paul caſting the viper into the fire*; and in another, *Chriſt with the two diſciples going towards Emmaus*, dated 1598.

The judgment of Solomon, a large plate, length-ways, from Carl Van Mander.

The woman taken in adultery, the ſame, from the ſame, dated 1597.

The portraits of *the reformers*, publiſhed at the Hague 1602.

He alſo engraved from the old Brughel and other maſters.

His mark is compoſed of a large and a ſmall H. joined together, cypher-ways, in the manner expreſſed upon the plate at the end of the volume.

HENRY HONDIUS, or DE HONDT.

Flouriſhed, 1620.

This artiſt, I think, in preference to the former, (admitting two perſons of this name really exiſted at the ſame time) was the ſon of Joſt Hondius, and born perhaps in England, if ſo we may reaſonably ſuppoſe that he was taught the art of engraving by his father; and, after his deceaſe, finiſhed the plates which he had begun. We have alſo a conſiderable number of portraits by this artiſt, executed in a neat, ſtiff ſtyle; among others, a large *head of queen Elizabeth*, engraved at the Hague.

James

James the Firſt, dated 1608: at which time he alſo publiſhed a ſet of *portraits*.

William, prince of Orange, from Alexander Cooper, dated 1641.

Some large *landſcapes*, from his own deſigns, dated 1622.

He alſo engraved a variety of portraits from Titian, Van Dyck, Wildens, Miraveldt, Mytens, and other maſters; and ſome from his own drawings. He uſed the ſame mark with the laſt mentioned artiſt.

WILLIAM HONDIUS, or DE HONDT.

Flouriſhed, 1630.

He was ſon to the foregoing artiſt, from whom he learned the art of engraving. He reſided at the Hague, and engraved a variety of portraits, many of which have great merit; among others,

His own portrait, from Van Dyck, a ſmall upright plate.

Francis Franck, the younger, the ſame, from the ſame.

Theodore ab Weerden-Burgio, a large upright plate, without the name of the painter.

Prince Maurice of Auſtria, a ſmall upright plate, this is an excellent engraving, dated 1623.

H. C. Longkius, a large head, in an oval, from J. Mytens.

See his mark, compoſed of a G. and an H. joined together, on the plate at the end of the volume.

ABRAHAM HONDIUS.

Born, 1638. Died, 1691.

He was of the ſame family with the preceding artiſts, born at Rotterdam. He reſided ſome time in England, and was eſteemed a painter of great ability. He excelled chiefly in landſcapes, animals, huntings, and converſations, His works are generally acknowledged to poſſeſs great fire, animation, and expreſſion; but they are frequently incorrect and extravagant. We have ſeveral plates etched by him, from his own compoſitions. They are executed in a looſe, ſpirited manner, but very ſlight; among others, the following: *A hunted boar*, a middling ſized plate, length-ways.

Several *huntings of animals*, being a ſet of ſmall plates, length-ways, &c.

ROMAIN DE HOOGHE.

Flouriſhed, 1680.

This ſingular artiſt was a native of Holland. He flouriſhed towards the concluſion of the laſt century. He was a deſigner of conſiderable note; and his compoſitions were greatly ſought after. He alſo engraved a great number of plates himſelf; ſome of which are much eſteemed. Certainly Romain de Hooghe was a man of great genius and fertility of invention; and if he had but poſſeſſed equal judgment to have formed a right choice of nature, and attended a little more attentively to the chiaro ſcuro, he would, it may be preſumed, have produced performances, equal in merit to thoſe of the firſt maſters in deſign. But his volatile genius hurried him away into the extravagant; and

he beſtowed not proper time to correct the drawing of his figures, which are conſtantly affected, and often diſproportionate. And theſe faults are above all evident, ſays Baſan, in the allegorical ſubjects which he compoſed, relative to the public affairs of his time, to theſe he frequently gave a trifling ſatyrical turn, that was diſpleaſing to all moderate and diſcreet perſons. This criticiſm, I ſuppoſe, refers to the emblematical prints, engraved and publiſhed by him, concerning the abuſes of the Roman catholic clergy. With reſpect to his etchings, no man ever handled the point with more facility than De Hooghe; and his diſtant figures are uſually expreſſed in an admirable manner. His principal figures and fore-grounds are by no means equally pleaſing: they are executed in a harſh, coarſe ſtyle, and the dark ſhadows are not properly harmonized with the lights. Among the multitude of his engravings are the following, ſome of them greatly eſteemed:

The entry of Louis XIV. into Dunkirk, a large print, length-ways, on two plates, from Vander Meulen.

Charles II. king of Spain, deſcending from his carriage to pay homage to the Hoſt, a middling-ſized plate, length-ways, from his own compoſition.

The maſſacre of the two De Witts, a middling-ſized plate length-ways, dated 1672.

A very large *battle*, length-ways, on ſeveral plates.

The exceſſes which the French army committed at Bodegrave and other places, A. D. 1672, a ſet of ſmall plates, length-ways, the ſame.

The deluge at Coerverden, a middling-ſized plate, length-ways, the ſame.

An emblematical print, expoſing the vices of the monks and other eccleſiaſtics of the Romiſh church, a middling-ſized plate, length-ways, with the name of Loggan affixed to it in this manner: *William Loggan f. Oxoniæ, anno*, 1681; but it is evidently the work of De Hooghe, fearful perhaps of affixing his own name.

Six emblematical ſubjects, relative to the abuſes of the clergy of the Romiſh church, middling-ſized plates, length-ways, dated 1674.

The fair at Arnhem, a large plate, length-ways, &c.

DAVID HOPFER.

Flouriſhed, 1530.

An ancient German maſter, by whom we have a great variety of ſpirited etchings, in a ſtyle evidently founded upon the works of Philip Adler, whoſe diſciple he probably was. Hollar ſeems to have been well acquainted with the prints of both theſe maſters; and without doubt drew much aſſiſtance from them. Hopfer deſigned in the ſtiff, Gothic taſte. His figures are by no means well compoſed; and the naked parts of them, where they are introduced, are exceedingly incorrect. The freedom of point which he poſſeſſed, and the manner of his execution, are very pleaſing. He excelled principally in buildings and ornaments of all kinds. Had he worked from fine originals, rather than his own deſigns, what might not one have expected at his hands, who, under the manifeſt diſadvantages of having nothing to examine whereby he might improve his taſte, produced ſuch extraordinary efforts of his abilities. He uſually marked his plates with the initials of his name, D. H. and between the two letters, introduced a ſpecies of tree, which Marolles took for a candleſtick,

dleſtick, and therefore calls him the *Maitre du Chandelier*, the maſter of the candleſtick. But profeſſor Chriſt ſuppoſes it to be intended for a hop-plant, in alluſion to his name; becauſe Hopfen in German ſignifies the hop-plant. Theſe letters, with the plant, are ſometimes repreſented on a tablet; and once or twice upon an inſtrument reſembling a baker's peal. See this mark copied upon the plate at the end of the volume.

I ſhall only mention the following engravings by this maſter.

A holy family, with Elizabeth and St. John, repreſented in a large ſaloon, and a ſmall angel appears coming in at the door, a middling-ſized upright plate.

Chriſt curing the blind man, a middling-ſized upright plate.

The crucifixion of Chriſt between the two thieves, a ſmall upright plate.

Another *crucifixion, with St. John and the Virgin repreſented at the bottom.* The latter has a ſword thruſt into her breaſt, alluding to the ſcriptural phraſe expreſſive of her grief.

An ornamental plate, in the middle of which is repreſented *the Virgin kiſſing our Saviour, who is in the tomb.*

St. Chriſtopher, a ſmall upright plate.

The laſt judgment, with many figures, a middling-ſized plate, length-ways.

Venus naked, with Cupid, playing upon a mandelin, a ſmall upright plate.

A ſmall copy, length-ways, of *a combat of marine monſters*, from Andrea Mantegna.

Several *groteſque figures dancing*, of various ſizes.

Several *rural merry makings*, the ſame.

Several *portraits*, and a variety of other *ſubjects ſacred and prophane.*

JEROM HOPFER.

Flouriſhed, 1530.

He was brother to the preceding artiſt, and etched greatly in the ſame ſtyle. His works, however, do not deſerve an equal ſhare of praiſe. He copied many of the engravings of Albert Durer; but not correctly, either with reſpect to the manner of drawing, or the effect. Yet ſome of his prints from his own compoſitions, are by no means deſtitute of merit. He uſed the initials of his name I. H. by way of mark, which he frequently put upon a tablet; and alſo inſerted the plant, mentioned in the preceding article, between the two letters, in imitation of his brother. The following are by him:

St. Hubert, a middling-ſized upright plate, from Albert Durer.

St. Jerom, the ſame, from the ſame, rather ſmaller than the original.

St. George ſtanding upon the dragon, a ſmall upright plate, apparently from his own deſign.

An emblematical print, repreſenting ſeveral naked figures, with Diana in the front, holding a moon in her right hand, and a flambeau in her left, a middling-ſized plate, length-ways, the ſame.

LAMBERT HOPFER.

Flouriſhed, 1530.

He was brother to the two preceding artiſts, and copied the ſtyle of etching,

etching, adopted by David Hopfer; but he did not equal him in merit. His works diſplay little taſte, and much leſs correctneſs. We have by him,

A ſet of ſmall plates, repreſenting *the life and paſſion of our Saviour.*

The converſion of St. Paul, a middling-ſized upright print.

A Triton with a ſea-horſe, and Cupid upon the back of a dolphin, a ſmall upright plate.

He uſually marked his plates with the initials L. H. with or without the plant mentioned in the two foregoing articles. Sometimes the letters were engraved upon a tablet, and in ſome few inſtances joined together in the manner expreſſed upon the plate at the end of the volume.

N. HOPFER.

Flouriſhed, 1525.

This artiſt, who marked his plates with an N. and an H. was, I think, as his manner of etching proves, one of the Hopfers; and he is equal to any of them in merit. He alſo worked with the graver; but even then he gave the ſtrokes a roughneſs to reſemble etching. He drew more correctly than either of the preceding artiſts; and his works have leſs of that formality, which is diſtinguiſhable in theirs. It muſt be remembered, that I inſert this name upon conjecture only, which I am careful to inform the reader of, though I have not the leaſt doubt in my own mind, of its being well grounded. The following are by him, and apparently from his own deſigns.

The call of Jeremiah, a ſmall upright plate, dated 1525.

A ſingle figure of *a female ſaint, with a palm in her hand.*

Several *figures ſleeping, with the Deity appearing above,* a ſmall upright plate, a fine ſpirited etching. On a ſtone, at the bottom of this print, are the initials, N. H. with the number XXIIII. above them, which, I ſuppoſe, was to inform us of his age, in the manner practiſed by Jerom Wierix and others. Profeſſor Chriſt attributes this engraving to John Halbeck, who flouriſhed nearly one hundred years after this artiſt; but I do not ſee what reference the N. can poſſibly have to the baptiſmal name John.

The ſame initials, viz. N. H. are alſo found upon ſome ſpirited chiaro-ſcuros; the outline for which was boldly engraved on copper, the dark and lighter ſhadows being expreſſed by two ſeparate blocks of wood. But theſe engravings ſeem to be too modern for our artiſt to claim any ſhare in the execution of them. However, I refer this matter to the judgment of the connoiſſeur.

MARY MAGDALEN HORTEMELS.

Flouriſhed, 1730.

This ingenious lady was the wife of Nicholas Cochin, father to the preſent artiſt of that name, reſiding at Paris. By her we have ſome ſpirited little etchings, retouched with the graver, in a ſlight, free ſtyle, from Lancret and other maſters; and ſeveral of the plates for Monicart's Treatiſe on the Pictures, Statues, Vaſes, &c. in the Palace and Park at Verſailles.

FREDERIC HORTEMELS.

Flouriſhed, 1730.

This artiſt was a native of France, and related, I believe, to the lady mentioned in the preceding article. Some few of his engravings have very little etching in them; but his beſt prints are thoſe in which he equally united the point with the graver. They reſemble the ſtyle of Benoit Audran; and many of them have great merit. The following may, I believe, be reckoned among his beſt prints:

The adoration of the wiſe men, a middling ſized plate, length-ways, for the Crozat collection, from Paolo Veroneſe.

Cain beholding his brother Abel after he has ſlain him, from Andrea Sacchi, a ſmall plate length-ways, for the ſame collection.

Chriſt and the woman of Samaria, the ſame, for the ſame collection, from B. Garofalo.

Chriſt carrying the croſs, half figure, from Gorgione, a ſmall plate, length-ways.

WAER VAN HOSSANNEN. See J. WALTHER VAN ASSEN.

ARNOLD HOUBRAKEN.

Flouriſhed, 1700.

This artiſt was a native of Holland, and a painter; but of no very ſuperior merit. Perhaps he is beſt known in the literary world, as an author. He publiſhed a work in Dutch, entitled, *the Great Theatre of the Dutch and Flemiſh Painters*, with their portraits. He came, I believe, over into England, to make drawings from the pictures of Van Dyck, which were afterwards engraved by Peter Van Gunſt; and he received one hundred guilders for every drawing. We have ſeveral ſlight etchings by this artiſt, from his own compoſitions; among them are the following:

An emblematical ſubject, repreſenting three women looking at a child lying in a ſort of baſket, encircled by a ſerpent, marked "A. Houbraken, pinx. "et fecit."

Vertumnus and Pomona, a ſmall plate, length-ways, dated 1699.

A ſet of ſlight etchings, repreſenting *boys with vaſes*, &c.

JACOB HOUBRAKEN.

Born, Died, 1780.

This admirable artiſt was ſon of Arnold Houbraken, mentioned in the preceding article. By what maſter he was inſtructed in the art of engraving, I am not informed. But, apparently, he ſtudied the neateſt portraits of Edelink very attentively, eſpecially that of Le Brun, which is uſually prefixed to the engravings of Girard Audran, from his battles of Alexander. Houbraken's great excellence conſiſted in the portrait line of engraving. We admire the ſoftneſs and delicacy of execution, which appear in his works, joined with good drawing, and a fine taſte. If his beſt performances have ever been ſurpaſſed, it is in the maſterly determination

of the features, which we find in the works of Nanteuil, Edelink, and Drevet, this gives an animation to the countenance, more eaſily to be felt than deſcribed. From his ſolicitude to avoid the appearance of an outline, he ſeems frequently to have neglected the little ſharpneſſes of light and ſhadow, which not only appear in nature; but, like the accidental ſemitones in muſic, raiſe a pleaſing ſenſation in the mind, in proportion as the variation is judiciouſly managed. For want of attention to this eſſential beauty, many of his celebrated productions have a miſty appearance, and do not ſtrike the eye with the force we might expect, when we conſider the excellence of the engraving.

We have an attempt by this artiſt in the hiſtorical line; but herein he has by no means ſo well ſucceeded: it is,

The ſacrifice of Manoah, from Rembrant, for the collection of prints from the pictures in the Dreſden gallery.

The number of portraits which he engraved are very conſiderable; and as many of them were for Engliſh publications, his works are ſufficiently known in this kingdom. I ſhall therefore confine myſelf to the following:

His own portrait, ſtom J. M. Quinkhard, 1749. This, I think, is one of his neateſt prints.

Jacob Van Hoorn, a ſmall upright oval plate.

Albertus Seba, a half figure, a large upright plate.

The greater and beſt part of the collection of portraits of *illuſtrious men*, publiſhed in London, by I. and P. Knapton. Vertue was alſo employed in this work.

F. H. VAN HOVE

Flouriſhed, 1670.

He was a native of Holland; but reſided chiefly in London. The book-ſellers were, I believe, his only employers; and John Dunton, among them, a very principal one. His engravings, though very indifferent, anſwered, I ſuppoſe, the purpoſe for which they were intended. Indeed, when few or none better appeared, no wonder, that even the works of Van Hove ſhould have been held in ſome degree of eſtimation. His prints are dated from 1648 to 1692; in which laſt year he executed a plate of *king William on horſeback*, prefixed to *the Epitome of War*. His beſt print, in my opinion, is the portrait of *Jacob Corneliſz*, a middling-ſized upright plate, arched at the top, from C. de Viſſcher, whoſe ſtyle of engraving he has imitated with ſome ſmall ſucceſs. We have alſo a ſufficient number of Engliſh portraits by him; among thoſe, *Sir Edmundbury Godfrey*, and *Sir Matthew Hale*; he engraved the laſt portrait twice, and the ſmalleſt plate is the moſt eſteemed. Several *frontiſpieces* and other *ornaments* for books; among which may be reckoned many of the plates for *Quarle's Emblems*, &c.

P. DE LA HOVE: An engraver of this name is ſaid to have flouriſhed, A. D. 1614. I am not acquainted with his works.

HOULANGER. See BOULANGER.

HOUSMAN.

Flouriſhed,

A name affixed to the portrait of *Miſs Nancy Parſons*.

HOUSSARD.

Flouriſhed,

The works of this engraver I am not acquainted with. The name however is affixed to the portrait of *Sauveur Francois Morand*.

RICHARD HOUSTON.

Born, Died, 1775.

The works of this excellent artiſt are well known. He engraved in mezzotinto, and was with juſtice reckoned among the greateſt maſters in that art. He reſided in London, where he died, Auguſt 4, 1775. We have a conſiderable number of prints by this artiſt, particularly portraits, many of which are deſervedly held in great eſteem. The following fine mezzotintos are by him:

An old woman plucking a fowl, a half-ſheet print, from Rembrant.
A man holding a knife, the ſame, from the ſame.
A man ſeated, with a large hat upon his head, the ſame.
Innocence and avarice, from Mercier, the ſame.

WILLIAM HOWARD.

Flouriſhed, 1665.

Judging from his manner of engraving, which greatly reſembles that of Hollar, I conceive this artiſt to have been a pupil of that maſter. But, however, though his etchings are evidently imitations of thoſe by Hollar, they are by no means equal to them in merit. We have by his hand a ſet of ſmall plates, length-ways, repreſenting *ſea views with ſhipping*, dated 1665. When he did not ſign his name at length, he ſubſtituted a cypher, compoſed of the initial letters, W. and H. joined together in the manner expreſſed upon the plate at the end of the volume.

ADRIAN HUBERT.

Flouriſhed, 1580.

This engraver is mentioned by profeſſor Chriſt, who tells us, that he publiſhed books and prints at Altdorf, about the year 1580; but he has not ſpecified any of his works. See the monogram, attributed to this maſter, on the plate at the end of the volume.

JOHN VAN HUCHTENBURG.

Born, 1646. Died, 1733.

This artiſt was a native of Haerlem in Holland, where he was firſt inſtructed in

in the art of painting. He improved himſelf under John Wyck, and afterwards went to Italy to ſtudy from the great maſters, and reſided a conſiderable time at Rome. On his return he viſited Paris, and worked with Vander Meulen. He excelled in painting battles, encampments, huntings, &c. and his pictures are ſpoken of with the greateſt commendation. He was highly favoured by prince Eugene, and employed by him to paint the battles and ſieges he ſo fortunately conducted; which pictures he alſo engraved. They are uſually bound up with the hiſtorical explanations by M. J. du Mont, and form a large folio volume. They were publiſhed at the Hague, A. D. 1725. In the frontiſpiece we are told, they were *depeintes & gravees en taille douce par le Sr. Jean Huchtenburg.* But I do not conſider theſe as his beſt works. This artiſt etched in a ſlight, ſpirited ſtyle, with great freedom. The figures, horſes, and other principal objects in his engravings, are finely executed, and manifeſt the hand of the maſter. We have a conſiderable number of prints by him, from Vander Meulen, which conſiſt of *battles, ſkirmiſhes, and armies marching*, of various ſizes. They are uſually bound up with the reſt of Vander Meulen's works. When he did not ſign his name at length, he ſubſtituted the initials, I. V. H. B. or V. H. B. or H. only, adding the letter S. for *ſculpſit.* It muſt be obſerved, that the H. and the B. are conſtantly joined together, in the manner expreſſed upon the plate at the end of the volume.

HUFNAGEL. See HOEFNAGEL.

LUCAS HUGENSE. See LUCAS JACOBS.

C. HUBERTZ.

Flouriſhed, 1720.

An engraver of no note, who worked chiefly for the bookſellers. Among others by him, are ſeveral plates of *the Hiſtory of the Bible*, in folio, publiſhed at Amſterdam 1720, from the deſigns of Picart and others.

J. HULLET.

Flouriſhed,

A very indifferent engraver, who reſided in London, and worked for the bookſellers. We have ſome portraits by him, namely, *Robert Devereaux, earl of Eſſex.* Alſo *Thomas Fairfax*, for *Peck's Life of Oliver Cromwell.* Several of the plates for *Coetlogon's Dictionary of Arts and Sciences*; and for *the Life of Queen Anne*, publiſhed in weekly numbers, by Robert Walker.

HULLET, this was another engraver of the ſame name, probably of the ſame family with the preceding artiſt, and equally deficient in point of merit. He died in Red Lion Street, Clerkenwell, in January 1771. We have by him the prints to one of the editions of *Fielding's Joſeph Andrews.*

ESAIAS VAN HULS.

Flouriſhed, 1616.

This artiſt was a native of Middleburg in Zealand. According to profeſſor Chriſt, he reſided at Stutgard, where he publiſhed ſeveral excellent *groteſque engravings* of his own performance, drawn with much taſte and accuracy. They are marked E. V. H. or E. V. H. F. the F. ſtanding for fecit, or e. v. h. Florent le Comte writes this name, *Eſaias Van Hulſen.* Perhaps it ſhould be *Hulſius.*

HENRY HULSBERG.

Born, Died, 1729.

This artiſt was a native of Amſterdam; but he reſided chiefly in London, where he engraved ſeveral plates for the bookſellers, particularly portraits; but he excelled chiefly in architectal views, and large buildings, which he executed in a neat, but taſteleſs ſtyle, reſembling that adopted by Griblen. He died of a paralytic illneſs, under which he languiſhed two years, and was buried in the Lutheran church in the Savoy, of which he had been warden. The community belonging to that church, and a Dutch club of which he was a member, contributed towards his ſupport, upon his being rendered incapable of buſineſs. We have by him the portrait of *Sir Bulſtrode Whitlocke, Robert Warren,* A. M. *Joſeph Warder, a phyſician,* &c. *Sir Chriſtopher Wren's deſigns for St. Paul's cathedral,* a large folio. Alſo ſeveral of the plates for the firſt volume of the *Vitruvius Britannicus.* A large view of *St. Paul's church at Rome,* &c.

FREDERIC HULSE, or HULSIUS.

Flouriſhed, 1630.

This artiſt, according to Le Comte, was the diſciple of Theodore de Brye; and he engraved in a manner greatly reſembling that of his maſter. He is ſaid to have been a native of Franckfort; but apparently he reſided a conſiderable time in London, and worked for the bookſellers. We have ſeveral portraits by his hand; among others, that of *George Carlton, biſhop of Chicheſter, Nicol ab. Prambeſarius, M. D.* &c. alſo a variety of book ornaments; amongſt which may be reckoned, the ſmall quarto *frontiſpieces with figures,* to *Chriſtopher Lever's Hiſtory of the Defenders of the Catholic Faith,* publiſhed at London, 1627; and the ſmall frontiſpiece to *Lucan's Pharſalia,* tranſlated by May, dated 1631.

GEORGE HUMBLE.

Flouriſhed,

This name is cited by Florent le Comte, as belonging to an Engliſh engraver of portraits. I ſuſpect he has miſtaken the name of a publiſher, for that of an engraver. If ſuch an artiſt really did exiſt in England, I am not acquainted with his works.

GEORGE

GEORGE HUMBELOT.

Flouriſhed, 1640.

A very indifferent engraver of the laſt century. He reſided, I believe, at Paris, and worked chiefly for the bookſellers. His plates were executed with the graver only, in a coarſe, ſtiff, taſteleſs ſtyle, without the leaſt degree of merit to recommend them.

HUQUIER.

Flouriſhed, 1760.

This artiſt, with his ſon, engraved a great number of plates of various ſizes, in a ſlight, mannered ſtyle, from Gillot, Watteau, Boucher, Boucherdon, and other maſters. If I miſtake not, this artiſt carried on a very conſiderable commerce in prints.

H. HUNT.

Flouriſhed, 1683.

This artiſt was probably an engraver of *natural hiſtory*. We have by him, among other things, ſeveral plates repreſenting different *views of the clove tree*, &c. ſlight performances, which bear no great indication of merit. See the cypher, which he adopted, copied on the plate at the end of the volume. They are dated 1683.

GREGORY HURET.

Flouriſhed, 1630.

Huret was a native of Lyons. His engravings are very numerous; and many of them from his own deſigns. He does not appear to have been a man of great genius. His compoſitions are neither learned nor judicious, and his drawing is by no means correct. He worked with the graver only, in a coarſe, heavy ſtyle, apparently a diſtant imitation of the works of Poilly. We have by him a ſet of prints, repreſenting *the paſſion of our Saviour*, middling-ſized upright plates, from his own compoſition.

St. Peter preaching to the Chriſtians, who received the Holy Ghoſt, the ſame.

A holy family, with St. Catherine and another female ſaint, a middling-ſized plate, length-ways, the ſame.

Several *frontiſpieces* for books, &c. He alſo engraved from Vouet, Champagne, Sebaſtian Bourdon, and other maſters.

PETER HUS.

Flouriſhed, 1571.

According to profeſſor Chriſt, the initials of this engraver's name, P. H. are found upon ſome fine engravings, publiſhed at Antwerp; particularly in a work, entitled, *Monumenta Humanæ Salutis*, by Arius Montanus, dated 1571.

SIMON

SIMON HUTER.

Flouriſhed, 1560.

This artiſt, who was apparently a German, engraved very neatly in wood, and frequently from the deſigns of Joſt Ammon of Zurich. He alſo worked conjointly with Virgil Solis and other ancient engravers, and in a ſtyle greatly reſembling that of Ammon himſelf, but hardly equal to him in correctneſs; neither are the extremities of his figures marked with ſufficient care. His prints, however, are not by any means devoid of merit, though they want that fire and animation, which we often find in thoſe of the moſt ancient engravers on wood. He ſeldom, or I believe never, ſigned his name; but ſubſtituted three initial letters, S. H. and F. the laſt letter ſtanding for *fecit*; and it is conſtantly repreſented joined to the H. in the manner expreſſed on the plate at the end of the volume.

Part of a ſet of ſmall cuts from *the Hiſtory of the Bible*, were executed by him conjointly with Virgil Solis and other maſters.

Alſo part of the ſmall prints for a work entitled *Neuwe Bibliſchi Figuran*, printed at Frankfort, A. D. 1564, from the deſigns of Joſt Ammon, who engraved many of the prints himſelf.

FRANCIS HUTIN.

Flouriſhed, 1760.

This artiſt, with CHARLES HUTIN his brother, both natives of France, etched a conſiderable number of plates in a ſlight, mannered ſtyle; among others,

The ſeven acts of mercy, ſmall upright plates, from their own compoſitions.

Apollo and Daphne, a middling-ſized upright plate, from De Troy, &c.

C. HUYBERTS.

Flouriſhed, 1696.

By this engraver we have ſome tolerably correct anatomical ſubjects, for a work, entitled *Johannis Gaubii Epiſt. Prob. prima ad Fed. Ruyſchium, M. D.* printed at Amſterdam, A. D. 1696.

PETER HUYS, or HYS, or HIIS.

Flouriſhed, 1570.

This artiſt was a native of Antwerp. He flouriſhed about the year 1570. By him we have ſome ſmall *ſcriptural ſubjects*, to which he uſually ſubſcribed the initials of his name, P. H.

F. HYLE.

Flouriſhed,

He was, ſays Baſan, an Engliſh engraver. By him we have ſeveral *portraits*, after Kneller and other maſters.

J. B.

I.

J. B. JACKSON.

Flouriſhed, 1740.

THIS artiſt was a native of England, and, according to Papillon, learned the art of engraving upon wood from a painter, his countryman. He went to Paris, apparently early in life, and was employed by Papillon; for whom, however, he worked but a ſhort time, becauſe, ſays that author, "he re-"paid my favours with ingratitude; for which reaſon I ceaſed to employ him." Poverty, it ſeems, obliged him to quit Paris. He travelled through France to Italy, and reſided a conſiderable time at Venice; where he executed many engravings on wood, in imitation of the ſketches of the great maſters, and frequently with no ſmall degree of ſucceſs. Papillon mentions ſeveral ornamental letters and vignettes, performed by this artiſt; but does not inform us of his great work in chiaro-ſcuro, publiſhed at Venice by J. Bapt. Paſquali, A. D. 1745. It is a large folio volume, entitled, *Titiani Vecellii, Pauli Caliarii, Jacobi Robuſti, & Jacob de Ponte, opera ſelectiora, à Joanne Baptiſta Jackſon, Anglo, ligno caelata, & Coloribus adumbrata.* From Venice he returned to England, where he probably died.

Among his ſingle prints is a middling-ſized upright engraving, arched at the top, repreſenting *the taking of Chriſt from the croſs*, from Rembrant. It is executed in a ſpirited manner, and conveys a good idea of that great maſter's mode of ſketching.

ROBERT JACKSON.

Flouriſhed,

He is mentioned by Mr. Thoreſby in his *Ducatus Leodenſis*, as an engraver. To him are attributed ſome portraits, ſeveral mezzotintos and a wooden cut of *Algernon Sidney*, &c.

JACO.

Flouriſhed,

This name, which is probably only an abbreviation of a longer, is affixed to a ſmall upright print, repreſenting *Æneas carrying his father Anchiſes from the flames of Troy*. It is very poorly executed; and apparently a ſmall copy from the print, engraved by Girard Audran, from Dominichino, of the ſame ſubject.

LOUIS JACOB.

Flouriſhed, 1720.

This engraver, according to Baſan, was a native of France; but that author has neglected to inform us, whoſe pupil he was. The works of this artiſt are neither numerous nor valuable. They are deficient in point of effect; but ſtill more ſo in the drawing of the naked parts of the human figure: for wherever they occur, they are exceedinly incorrect. The hands and feet in particular, are very indifferently marked; and the heads want character and expreſſion. Among others, the following engravings are by this artiſt:

The departure of the Iſraelites from Egypt after Paolo Veroneſe; a middling-ſized plate, length-ways.

The adoration of the ſhepherds, the ſame, from the ſame.

The interview between Rebecca and the ſervant of Abraham at the well, the ſame, from the ſame.

Perſeus and Andromeda, a middling-ſized upright plate, from the ſame. All theſe plates were engraved for the Crozat collection.

LUCAS JACOBS.

Born, 1494. Died, 1533.

This great artiſt is much more generally known by the name of Lucas of Leyden. He is alſo diſtinguiſhed by the appellation Hugenſe. He was born at Leyden; and from his father, Hugues Jacobs, received his firſt inſtructions in the art of painting; but he compleated his ſtudies in the ſchool of Cornelius Engelbrecht.

He was contemporary with Albert Durer, and carried on a familiar and friendly correſpondence with that artiſt; and, it is ſaid, that as regularly as Albert Durer publiſhed one print, Lucas publiſhed another, without the leaſt jealouſy on either ſide, or wiſh to depreciate each other's merit. And when Albert came into Holland upon his travels, he was received by Lucas in a moſt cordial and affectionate manner.

Lucas gained much money by his profeſſion; and being of a generous turn of mind, he had not the leaſt notion of ſhutting it up in his cheſt; on the contrary, he ſpent it freely, dreſſed well, and lived in a ſuperior ſtyle.

It is ſaid, that a few years before his death, he made a tour into Zealand and Brabant; and during his journey, a painter of Fluſhing, envious of his great abilities, gave him poiſon at an entertainment; which, though very ſlow, was too fatal in its effect, and put an end to his life, after ſix years languiſhing under its cruel influence. But ſuch was his love for the arts, that, even in his bed, he would not be idle; and when it was repreſented to him, that ſuch cloſe attention to work increaſed the malignity of his diſorder, he calmly replied: "I am content it ſhould be ſo, ſince by my ſtudies I endea-"vour to make my ſick bed, a bed of honour; for an artiſt can never die in "a more ſuitable manner, than with his pencil in his hand." He died, A. D. 1553, aged 39. Others again, denying the ſtory of the poiſon, attribute his death, with no ſmall appearance of truth, to his inceſſant induſtry. For he not only applied the whole day, but frequently a great part of the night alſo, to his ſtudies.

The

The ſuperiority of this artiſt's genius manifeſted itſelf in his infancy; for his works, from the age of nine to twelve, were ſo excellent, as to excite the admiration of all contemporary artiſts. At which time, it is ſaid, he executed a print repreſenting *St. Hubert* for a burgomaſter, who was ſo much pleaſed with it, that he gave him as many guineas as he was years of age. He painted in oil, in diſtemper, and upon glaſs; and was well ſkilled in perſpective. He is no leſs famous for his engravings, than for his pictures. In the character of an engraver, of courſe, I ſhall only conſider him, and offer the few following remarks upon his works.

His ſtyle of engraving differed conſiderably from that of Albert Durer, and ſeems evidently to have been founded upon the works of Iſrael van Mecheln. His prints are very neat and clear, but without any powerful effect. The ſtrokes are as fine and delicate upon the objects in the front, as upon thoſe in the diſtances; and this want of variety, joined with the feebleneſs of the maſſes of ſhadow, give his engravings, with all their neatneſs, an unfiniſhed appearance, much unlike the firm, ſubſtantial effect, which we find in the works of Albert Durer. He was attentive to the minutiæ of his art. Every thing is carefully made out in his prints, and no part of them is neglected. His figures are generally tall and thin; the attitudes well choſen, and frequently graceful and elegant. In theſe he followed nature ſimply, without affectation. He gave great character and expreſſion to the heads of his figures; but, on examination of his works, we find the ſame heads too often repeated. The hands and feet are rather mannered than correct; and when he attempted to draw the naked figure, he ſucceeded but very indifferently. He affected to make the folds of his draperies long and flowing; but his female figures are frequently ſo exceſſively loaded with girdles, bandages, and other ornamental trappings, that much of the elegance of the deſign is loſt; and that native ſimplicity, which is, as it were, the very ſoul of painting, is deſtroyed.

He engraved on wood, as well as on copper; but his works on the former are by no means very numerous. They are, however, very ſpirited, and manifeſt the hand of the maſter; though not equal, upon the whole, to thoſe of his friend and contemporary, Albert. The prints of this maſter are very ſeldom met with complete; eſpecially fine impreſſions of them. For though they are, generally ſpeaking, executed with the graver only, yet, from the delicacy of the execution, they ſoon ſuffered in the printing.

I ſhall only mention the few following engravings by this maſter:

Mahomet ſleeping, with a prieſt murdered by his ſide, and another figure ſtealing his ſword, a middling-ſized upright plate, dated 1508, ſaid to be one of his moſt early productions.

The converſion of St. Paul, a large plate, length-ways, 1509.

An *ecce homo*, the ſame, dated 1510.

The crucifixion, the ſame, dated 1510.

Abraham ſending away Hagar and Iſhmael; a middling-ſized plate, length-ways, dated 1510.

The wiſe mens offering, a large plate length-ways, dated 1513.

Adam and Eve in Paradiſe, a ſmall plate, length-ways, dated 1515.

Eſther before king Ahaſuerus; a large plate, length-ways, dated 1518.
A large print length-ways called *the dance of Magdalen*, dated 1519.
His own *portrait*, a ſmall upright plate, dated 1525.
The hiſtory of Adam and Eve, a ſet of ſix ſmall upright plates, dated 1529.
Lot with his daughters; a middling-ſized plate, length-ways, dated 1530.
The two following are etchings:
David praying, with an angel appearing to him, dated 1520; a ſmall upright plate.

A print known by the name of *the portrait of Uleſpiegle*, which is the ſcarceſt of all the works of this maſter. It is in the collection of the king of France; and ſaid by Marolles, and other maſters, to be unique. But Baſan informs us, that M. Mariette had alſo an impreſſion of this plate. It repreſents a man playing upon the bagpipes, carrying two children in a baſket, and a woman, with an infant in her arms. It is nearly ſeven inches and a half high, by four inches and three quarters wide; and has been copied the ſame way ſeveral times. One of the copies is by Hondius; but the beſt has no name to it, This rare print, which, by the bye, does no honour to the artiſt, is dated 1520, and was bought for the ſum of ſixteen louis d'ors.

The following prints are engraved by this maſter on wood, and are all of them exceedingly ſcarce.
The kings of Iſrael, in chiaro-ſcuro.
The illuſtrious women of the Old Teſtament.
Four large tournaments.

He conſtantly marked his prints with a Gothic L. and rarely omitted adding the date of the year, in which they were engraved; and ſometimes both the letter and the date were put upon a tablet. See this mark copied upon the plate at the end of the volume.

F. JACOBS.

Flouriſhed,

The name of an obſcure artiſt, affixed to the portrait of *Janus Radzivilius.*

JACOBUS.

Flouriſhed,

A very ancient engraver on wood, and probably a native of Germany. His chief work appears to have been *the life of Chriſt*. This ſet of prints conſiſted, I believe, of ſixteen or eighteen. I have ſeen only thirteen of them. They are in circles, about ſeven inches diameter, very rudely cut, yet by no means devoid of merit. The proportion of the figures is tolerably juſt; but the drawing is incorrect, and the extremities are but indifferently marked. The *taking down from the croſs*, marked ℜ. and *the flagellation*, marked ℭ. may, I think, be conſidered as two of the beſt ſpecimens of the artiſt's abilities. On the laſt of theſe we find his name, affixed in this manner: Opus Jacobi.

Papillon mentions a large upright engraving by this artiſt, which, he informs us, belonged to a ſet of prints, repreſenting the hiſtory of Rome by allegorical figures; the deſign of which, he informs us, is greatly in the ſtyle of a painter; and adds that it is exceedingly well engraved.

GIOVANNA

GIOVANNA BATISTA JACOBINI.

Flouriſhed, 1760.

A modern Italian artiſt, who engraved ſeveral of the plates for the Muſeo Fiorentino, publiſhed at Florence, in ten volumes.

H. JACOPSEN.

Flouriſhed, 1620.

The name of this artiſt is affixed to a ſet of prints, chiefly portraits, for a work entitled the Hiſtory of the Netherlands, publiſhed about the year 1620.

ANTOINE JACQUART.

Flouriſhed,

This artiſt, according to Florent le Comte, engraved ſmall vignettes, with figures and groteſque ornaments, and marked his prints with three initials, A. D. I. F. Perhaps it ſhould be *De Jacquart*; the ſecond letter will then be accounted for.

R. JAGER.

Flouriſhed,

The name of an obſcure artiſt affixed to a ſlight indifferent etching repreſenting the *two Fleets of Spain and Holland*, a half-ſheet print without date.

BARTHOLOMEW IAMITSER.

Flouriſhed, 1547.

This engraver, profeſſor Chriſt ſuppoſes, was a native of Germany, and reſided at Nuremberg. As an artiſt he is very indifferently ſpoken of. The plates engraved by him are marked with the initials of both his names in this manner, B. I. and the date of the year in which the print was engraved is uſually added. Another artiſt, who flouriſhed about the year 1570, uſed the ſame letters upon a tablet.

CHRISTOPHER IAMITSER, another indifferent artiſt, probably of the ſame family. The ſlight etchings and engravings, publiſhed at Nuremberg, marked with a C. and an I. joined together cypher-ways, as expreſſed upon the plate at the end of the volume, with the date 1545, are attributed to him.

WENCESLAS IAMITSER alſo worked at Nuremberg; and to him profeſſor Chriſt attributes the prints, marked with a W. and an I. joined together, and ſometimes with the ſame letters ſeparate; but he has not ſpecified the engravings by this artiſt, nor told us whether they are on wood or copper. I I have ſeen with the firſt mentioned mark, a large upright print, on wood, of a gentleman ſtanding, having a hat and feather upon his head, and a long ſword by his ſide. On a tablet near his feet are theſe letters, HR. MANVEL, with ſome German verſes on the top: it is dated 1547. See the mark of this artiſt, copied on the plate at the end of the volume.

JAMPICOLI. See GIAMPICOLI.

LAURENCE JANSON. See COSTER.

H. JAN-

H. JANSSEN.

Flouriſhed,

This artiſt, a native of France, was an excellent engraver of ornaments for goldſmiths and jewellers, which he uſually enriched with figures and other embelliſhments, performed in a very neat and delicate ſtyle. He often worked from his own deſigns, and ſometimes from H. Tangers, and other maſters.

PETER JANSSENS.

Flouriſhed,

A name, mentioned by Florent le Comte, as an engraver of *devotional ſubjects*, and *images of the Virgin Mary*.

J. ALEXANDER JANSSENS.

Flouriſhed,

This artiſt was probably related to Victor Honorius Janſſens, the hiſtorical painter, who was a native of Bruſſels, and died, 1739. From that artiſt, at leaſt, Alexander engraved a ſet of ſmall upright plates, repreſenting *the life of Achilles*, exceedingly ſpirited compoſitions, and etched in a neat, free ſtyle. The breadths of light and ſhadow are preſerved in a maſterly manner.

EGBERT JANSZ.

Flouriſhed, 1660.

The name of an artiſt, who worked chiefly with the graver, in a ſtyle greatly reſembling that of Criſpin de Paſſe. We have by him a ſet of very ſmall prints, length-ways, entitled *jcones venantum ſpecies varias*, &c. or, *the various ways of hunting*, from Antonio Tempeſta, dated 1663.

KAREL DU JARDIN, or JARDYN.

Born, 1640. Died, 1678.

This artiſt was a native of Amſterdam, and diſciple of Nicholas Berchem, or, as others ſay, of Paul Potter. However, he went to Italy, in the early part of his life, in order to complete his ſtudies; and ſucceeded in painting of converſations, landſcapes, and animals of all kinds. To avoid the inconveniencies to which his extravagant way of living had reduced him, he married a wife at Lyons, who being old and diſagreeable, had no other recommendation than her money. He returned with her to his native country; where, though he was extremely ſucceſsful in his profeſſion, he was ſtill unhappy in his mind. At laſt, he went back to Italy, and ſettled at Venice, where he died, and was buried in a very pompous manner, A. D. 1678, aged 38.

We have by this great maſter, upwards of fifty maſterly etchings, of different ſizes; but none of them very large. They are executed in a ſtyle, ſomething reſembling that of Anthony Waterloo; but more neatly finiſhed, in

general, and more determined. They conſiſt of landſcapes, enriched with animals and figures. The animals often compoſe the principal part of the deſign. They are very free and ſpirited etchings, full of ſpirit, and manifeſt the hand of the maſter. He frequently ſigns his name at length; when he does not, he uſes the initials, or abbreviates it in the following manner: K. D. I. or K. D. V. I. fec. with the date, or K. Dv Iardin.

CLAUDE DONAT JARDENIER.

Born, 1726. Died, 1769.

This artiſt was a native of France. I know not whoſe diſciple he was; but he engraved in a very pleaſing ſtyle. By him, among other ſubjects, we have

The Virgin and Child, a middling-ſized upright plate, after Carlo Maratti, for the collection of prints, engraved from the pictures in the Dreſden gallery.

The genius of glory and honour, repreſented by a figure flying in the clouds, ſurrounded with cherubs, and holding a crown, after Annibale Carracci; a large upright plate, for the ſame collection.

ETIENNE JEAURAT.

Flouriſhed, 1714.

This artiſt was a native of France, and flouriſhed ſoon after the commencement of the preſent century. He did not draw correctly, neither are his prints very excellent, for the execution of the mechanical part of them, which is chiefly performed with the graver, is in a cold, ſilvery ſtyle, and ſo neatly finiſhed, that all the ſpirit of the etching is entirely loſt. M. Heineken mentions this artiſt as a painter; I am not acquainted with any of his works in that line. Among other prints by him are the following:

Jupiter and Europa, dated 1714; a middling-ſized plate, length-ways, from S. le Clerc.

The diſcovery of Achilles, the ſame, from the ſame, dated 1713.

Achilles plunged into the Styx, the ſame, from Vleughels.

EDME JEAURAT.

Flouriſhed, 1730.

The plates, engraved by this artiſt, are ſuperior in merit, though by no means equal in neatneſs, to thoſe of Etienne or Stephen Jeaurat, mentioned in the preceding article. He made conſiderably more uſe of the point; and the roughneſs of the etching, in the landſcape and fore-ground, produces an agreeable effect. He certainly underſtood the human figure, and drew it with tolerable accuracy, but the extremities are ſometimes negligently paſſed over. His prints, however, poſſeſs, upon the whole, a conſiderable ſhare of merit. The following may be reckoned among his moſt eſtimable productions.

Moſes found in the ark by Pharoah's daughter, a large plate, length-ways, from Paolo Veroneſe, for the Crozat collection.

The

The interview between Jacob and Rachel, the ſame, after Mola, for the ſame collection.

A repoſe in Egypt, the ſame.

The triumph of Mordecai; from S. le Clerc, dated 1737.

CHRISTOPHER JEGHER.

Flouriſhed, 1640.

This artiſt was a native of Germany; but he reſided chiefly at Antwerp, where, I believe, he died. He was an engraver on wood; and his extraordinary merit recommended him ſo ſtrongly to Rubens, that he employed him to engrave ſeveral of his deſigns, which he was deſirous of publiſhing; and Jegher ſucceeded ſo well in the execution of them, that his employer was perfectly ſatisfied. They are engraved in a free, bold ſtyle, with large powerful ſtrokes; and the imitation of the croſs hatchings with a pen, is finely expreſſed. The extremities of the figures are well marked; the heads, though ſlight, are expreſſive; and the ſtyle of the maſter he worked from is carefully preſerved. After the death of Rubens, Jegher purchaſed the greater part of theſe engravings; and republiſhed them upon his own account.

The following are reckoned among his beſt prints; all of them from Rubens:

Suſanna and the two elders, a large print, length-ways.

A repoſe in Egypt, a large print, length-ways. Some few impreſſions of this engraving are in chiaro-ſcuro, printed with an additional block of wood, to add the half tint. Theſe impreſſions are very rare. The ſame compoſition was alſo engraved on copper, apparently by Cornelius Galle; but his name is not affixed to it.

The infant Chriſt, and St. John playing with a lamb, a middling-ſized print, length-ways.

Chriſt tempted by Satan, the ſame.

The coronation of the Virgin, the ſame.

Hercules overcoming envy and diſcord, from the ſketch of that ſubject, painted upon the ceiling at Whitehall.

A converſation between ſeveral lovers, who appear in a garden; a very large print, length-ways, on two blocks. Clouet engraved this compoſition on copper, with ſome trifling alteration. It was alſo repeated by Lempereur at Paris.

A drunken Silenus, ſupported by two ſatyrs; a middling-ſized upright print. Bolſwert engraved this compoſition on copper.

It is to be remarked, that thoſe impreſſions from which the name of Rubens, as the publiſher, is taken away, and that of Jegher ſubſtituted in its place, are the ſecond impreſſions, and of courſe leſs valuable than the others. He often affixed his name at full length; when he omitted to do that, he ſubſtituted the initials, C. I. under which he ſometimes added a ſmall knife, according to the uſual cuſtom of the old engravers on wood.

BALTHASAR JENICHEN.

Flouriſhed, 1569.

A name affixed, conjointly with that of MICHAEL KIRMER, to ſome ſlight, little etchings of foliage and ornaments, and ſmall hiſtorical ſubjects in circles

circles in the middle, executed with the graver. Perhaps the ornaments may have been etched by Kirmer, and the hiſtorical ſubjects performed by Jenichen; who, I ſuſpect, is the ſame artiſt with Jenckel, mentioned in the ſucceeding article, ſuppoſing the name to be miſ-ſpelt by profeſſor Chriſt and others.

BALTHAZER JENCKEL.

Flouriſhed, 1570.

An engraver of no great note. He was apparently a native of Germany; and may properly be ranked among the little maſters. He worked with the graver only, in a ſtyle ſomething reſembling that of Hans Sebald Beham; but he was greatly inferior to that artiſt, not only in taſte and judgment, but alſo in the execution of the mechanical part of the engraving. By him we have *the labours of Hercules*, very ſmall plates, length-ways, dated 1568. I ſhall mention beſides, *a battle*, a ſmall plate, length-ways. He uſually marked his engraving with the initials of his name, encloſed in a ſmall ſquare line, and added the date.

ANTHONY JENKENSON.

Flouriſhed, 1560.

Abraham Ortelius mentions this artiſt with commendation. It appears, that he was a native of England; and that his chief excellence conſiſted in engraving maps and plans.

THOMAS JENNER.

Flouriſhed, 1650.

He was a printſeller, and flouriſhed about the beginning of the laſt century. At the bottom of the print of William Sommers, engraved by Deleram, we have this inſcription: "*William Sommers, king Henryes jeſter, "are to be ſold by Thomas Jenner, at the White Bear in Cornewell.*" "Jenner attempted," ſays the honourable Mr. Walpole, "the art him-"ſelf with no ſmall ſucceſs. I have," continues he, "a ſmall print by "him, of Sir William Wadd, or Waad, lieutenant of the Tower. Jenner alſo etched a view of a large ſhip, called *the Soverayne of the Seas*. This is, however, but very indifferently executed. It is dated 1653.

MARY MAGDALEN IGONET.

Flouriſhed, 1760.

This lady, according to Baſan, was a Genoeſe by birth, and reſided at Paris, when he wrote his Dictionary. By her we have ſeveral prints, after Mieris and other maſters.

GIROLAMO IMPERIALI.

Flouriſhed, 1640.

This artiſt was born at Genoa, of a noble family, and being ſent to Parma by his parents to ſtudy the belles lettres, he was ſo ſtruck with the works of Correggio and Parmigiano, that he applied himſelf aſſiduouſly to learn the

principles of painting, and with great ſucceſs; but returning to his own country, his domeſtic affairs requiring too great attention, he had not ſufficient leiſure to attend to his favourite purſuit. He then learned the art of engraving, or rather etching, from Giulio Benſi; and we have a conſiderable number of etchings by him, particularly portraits.

P. C. INGOUF.

Flouriſhed, 1770.

A modern artiſt, by whom we have ſeveral portraits; among the reſt, that of Jean Jaques Rouſſeau, from a model in wax.

JOHN INGRAM.

Flouriſhed, 1760.

This artiſt was a native of England. He learned the firſt principles of engraving in his own country; but he completed his ſtudies at Paris, where he reſided in the year 1755. He was a man of very ſingular character; but poſſeſſed of every requiſite to make a great artiſt. His engravings are, in general, ſmall, many of them being vignettes, and other book-plates. He engraved from Bradley, Boucher, and other maſters; but at the time Baſan publiſhed his Dictionary of Engravers, he was employed by the Academy of Sciences.

GIACOMO JOANSUINI.

Flouriſhed,

This name is affixed to a ſlight etching, repreſenting *the preſentation of our Saviour in the Temple.* This print has nothing in it to recommend it to particular notice. He ſigns his name "Jacobus Joanſuinus pictor et inciſor:" from whence we underſtand, that he was a painter.

PETER DE JODE, the ELDER.

Born, Died, 1634.

This artiſt was the ſon of Gerard de Jode, and born at Antwerp, where his father reſided, and apparently carried on a conſiderable commerce in prints. According to profeſſor Chriſt, Gerard de Jode engraved alſo, and marked his prints with the initials G. I. or G. D. I. but that author has not ſpecified any of his works. In the ſeries of engravers Gerard de Jode is called an engraver on wood; and Papillon informs us, that he executed ſome excellent engravings on wood, which were printed, as he ſuppoſes, by Plantin at Antwerp, about the year 1566. Peter de Jode received his firſt inſtructions in the art of engraving from Henry Goltzius; and afterwards went to Italy, in order to complete his ſtudies from the works of the great maſters. He engraved ſeveral plates in that country from different painters, and returned to Antwerp about the year 1601, where he reſided till the time of his death, which happened, A. D. 1634. His works poſſeſs a conſiderable ſhare of merit. He drew the human figure

figure very correctly; and, following his maſter's example, uſed the graver only, in the execution of his plates; but in point of taſte, and command of that inſtrument, Goltzius was certainly far ſuperior to his ſcholar. The engravings of De Jode are uſually very neatly executed; but there is a certain ſtiffneſs about them, which takes greatly from the beauty they would otherwiſe poſſeſs.

Among the vaſt variety of prints, engraved by this artiſt, are the following:

The life of Chriſt, conſiſting of twenty-ſix ſmall upright plates, without any painter's name.

The life and miracles of St. Catherine de Sienna, quarto, middling-ſized plates, length-ways, from F. Vanni, dated 1597.

The five ſenſes, middling-ſized plates, length-ways, apparently from his own deſigns.

A holy family, with St. Catherine, a ſmall plate, length-ways, from Titian.

Chriſt giving the keys to Peter, a middling-ſized upright plate, from Rubens. This is engraved in a much bolder ſtyle, than was uſual with this artiſt.

The laſt judgment, a very large upright print on ſeveral plates, from John Couſin.

Several *portraits*, and variety of other ſubjects, from Spranger, Franck, and other maſters.

PETER DE JODE, the YOUNGER.

Born, 1606. Died,

This artiſt was the ſon of Peter de Jode, mentioned in the preceding article. From his father he learned the art of engraving, and ſurpaſſed him in taſte and the facility of handling the graver; though he can ſcarcely be ſaid to have equalled him in correctneſs of drawing, eſpecially when confined to the naked parts of the human figure. It does not appear, that he went to Italy; but he certainly accompanied his father to Paris, where they engraved conjointly a conſiderable number of plates for M. Bonefant, and Le Sieur L'Imago. His moſt capital performances are from Rubens and Van Dyck. Baſan ſays of him, that in ſeveral of his engravings he has "equalled the beſt engravers, and in others he has ſunk below himſelf." It is certain, that his works are not all of them equally meritorious; as indeed whoſe are, eſpecially if they be as numerous as thoſe of De Jode? He was, without doubt, a very able engraver; but to place him upon an equality with his contemporaries, Bolſwert, Pontius, and Vorſterman, is, in my opinion, eſtimating his abilities at much too high a rate.

Among his moſt eſteemed performances, may be reckoned the following:

The meeting of the Virgin Mary and Elizabeth, a large upright plate, from Rubens.

A nativity, a large plate, length-ways, from Jaques Jordaens.

A holy family, with Zacharias, Elizabeth, John, and an angel holding a book, from Titian, the ſame.

Chriſt communing with Nicodemus, half figures, a dark, candle-light piece, a middling-ſized plate, length-ways, from Gerard Seghers.

An *ecce homo*, a large upright plate, from Diepenbeck.

St. Auguſtine ſupported by angels, a large upright plate, arched at the top, from Van Dyck.

St. Martin of Tours expelling the evil ſpirit from a demoniac, a large upright plate, from Jordaens.

St. Francis kneeling before a crucifix, a ſmall upright plate, from Baroccio.

The three graces, a large upright plate, from Rubens.

Venus riſing from the water, a large plate, length-ways, from the ſame.

Rinaldo and Armida, a large upright plate, from Van Dyck, being the companion to another plate, which Bailliu engraved from the ſame painter.

Folly and Ignorance, half figures, a middling-ſized upright plate, arched at the top, from Jordaens.

An *emblem of death*, repreſented by an infant ſleeping upon the ground, with a ſkull lying by his ſide; a ſmall plate, length-ways, from Artemiſa Gentileſca. Ganiere alſo engraved a plate from the ſame deſign.

A great variety of excellent portraits, from Van Dyck and other maſters, and among them his own.

ARNOLD DE JODE.

Flouriſhed, 1660.

He was the ſon of Peter de Jode the younger, mentioned in the preceding article; and was probably inſtructed by his father in the art of engraving. At what time he came into England is not known; but it is certain, that he reſided here in the year 1666, at the time of the great fire of London, as we find from an inſcription, affixed to a whole-ſheet print, repreſenting *Chriſt and St. John as infants embracing each other*, from Van Dyck. It runs thus: *Arnoldus de Jode ſculp. Londini, tempore incendii maximi.* The picture was then, it ſeems, in the poſſeſſion of Sir Peter Lely, to whom the print was dedicated by Richard Thompſon a printſeller.

The works of Arnold de Jode, conſidered either with reſpect to the drawing, or the mechanical part of the execution of them, are greatly inferior to what might have been expected from the ſon of Peter de Jode. His beſt engravings are portraits; but even theſe have no very conſiderable ſhare of merit to recommend them. I ſhall only add the following prints by this artiſt:

Mercury educating Love, a middling-ſized upright plate, from Correggio, engraved at London, and dated 1667.

A Magdalen, a half figure in a circle, a middling-ſized plate, from Vandyck.

The portrait of *cardinal Palavicini*, a ſmall upright plate from Titian.

The portrait of *Sir Peter Lely*, a large upright plate, from a picture painted by Sir Peter himſelf.

The portrait of *Alexander Brown*, prefixed to his *Ars Pictoria*, in folio, from J. Huyſmans.

LAURENCE JOHNSON.

Flouriſhed, 1603.

This artiſt engraved ſeveral heads for a folio volume, entitled, *the General Hiſtory*

Hiſtory of the Turks, publiſhed 1603. He worked entirely with the graver; but in a ſtyle, that does him no ſort of credit, as an artiſt.

C. JOHNSON.

Flouriſhed,

The name of an artiſt of no great merit, who was employed, chiefly, if not entirely, in the portrait line. His engravings are ſufficiently neat. Among others by him, I have ſeen the portrait of *James the Firſt's queen.*

T. JOHNSON.

Flouriſhed,

This name is affixed to ſeveral mezzotinto prints; among others to the portrait of *William lord Cowper*; and a ſmall upright plate, repreſenting *Adam and Eve.* It has been ſaid, that Faber, when he did not chooſe to affix his own name to his engravings, adopted this fictitious one. But admitting the truth of this report, I can hardly attribute theſe two prints to him, they being ſo far below the ſtandard of his uſual workmanſhip. We have alſo with the ſame name affixed, the portrait of *lord Anſon*; alſo that of *Bullock the comedian*; and another of *T. Britton the ſmall-coal man*, &c.

ANDREW JOHNSTON.

Flouriſhed,

This artiſt, apparently a native of England, engraved in mezzotinto; but his works, at leaſt ſuch of them as I have ſeen, do not merit the leaſt commendation. Among other portraits by him, is that of *Henry Sacheverell*, a half-ſheet print from Gibſon. It was publiſhed by Philip Overton; but there is no date affixed.

JOLLAT.

Flouriſhed, 1510.

This artiſt, according to Papillon, was a native of France. He flouriſhed towards the commencement of the ſixteenth century, and executed a conſiderable number of engravings on wood. Among them are the cuts for a ſmall folio book of *Anatomy*, by Carolus Stephæno, M. D. ſome of which prints are dated from 1530, to 1532. Alſo the *ornamental borders, figures*, &c. for a miſſal in octavo, printed at Paris, 1490. They are, ſays my author, all of them very badly drawn; but executed with extraordinary delicacy. See the mark of this artiſt on the plate at the end of the volume.

I. JONCKHEER.

Flouriſhed,

This name is affixed to a ſet of ſmall plates, length-ways, repreſenting *dogs and*

and other domeſtic animals, etched in a ſlight, ſpirited ſtyle, which indicates the hand of the maſter. This artiſt has harmonized the etching with the point of the graver, in a manner ſomething reſembling that of Rembrandt.

I. M. DE JONGE, or DE JONG.

Flouriſhed,

This artiſt was probably a native of Holland, and related to Ludolph de Jong, who excelled particularly in painting battles and huntings. By him, however, we have a ſet of ſmall *battles*, etched in a ſlight but ſpirited ſtyle. They are evidently the work of a painter; and from the maſterly manner in which they are executed, we may conceive him to have been a man of no mean abilities. To theſe may be added ſeveral etchings of *horſes*, equal in merit to the battles; theſe are alſo ſmall plates, length-ways. When he did not ſign his name at length, he ſubſtituted the initials I. M. D. I. the I being placed upon the top of the M.

J. B. JONGELINX.

Flouriſhed,

An artiſt of no great reputation. Portraits ſeem to have conſtituted the greateſt part of his performances; but his manner of engraving has nothing in it worthy of commendation. To the portrait of *Valerius Andreas Deſſelius, Jud.* &c. he has affixed his name, "*J. B. Jongelinx,*" and added the letters *Ant.* an abbreviation perhaps of the word *Antwerpiæ*, to denote, that he was a native of the city of Antwerp.

J. DE JONGHE.

Flouriſhed,

A name affixed to the portrait of *Hermanus Langelus*, paſt. Amſtel. Apparently this artiſt reſided at Amſterdam. I have not ſeen this portrait myſelf; but if it be a ſlight painter's etching, I ſhould conclude, that the preſent J. de Jonghe, and J. M. de Jonge mentioned above, were one and the ſame perſon.

JAQUES JORDAENS.

Born, 1594. Died, 1678.

This juſtly celebrated artiſt was born at Antwerp. His firſt maſter was Adam Van Ort; but to Rubens he was evidently indebted for his ſuperior knowledge in the art of colouring. The character of this great painter is ſo generally known, that it is unneceſſary to repeat it here. It will be ſufficient to obſerve, that his beſt works, conſidered altogether, are eſteemed as little inferior to the noble exertions of the pencil of Rubens himſelf, we have by him ſeveral etchings, which, though executed in a very ſlight and haſty manner, bear nevertheleſs the evident marks of a maſterly hand. They are all from his own compoſitions, as follow.

The flight into Egypt, a ſmall upright plate, and dated 1652.

Chriſt driving the merchandizers from the Temple, a middling-ſized plate, length-ways.

A deſcent from the croſs, a ſmall upright plate, dated 1652.

Jupiter ſuckled by the goat Amalthea, a ſmall plate, length-ways.

Jupiter and Io, a middling-ſized plate, length-ways, dated 1652.

Mercury cutting off the head of Argus, a ſmall upright plate, dated 1652.

A peaſant, who is ſtopping an ox by the tail, amidſt a conſiderable number of ſpectators; a ſmall plate, length-ways.

GREGORY JORDAN.

Flouriſhed, 1622.

He was a native of Venice; and, according to his own account, almoner and coſmographer to the Duke of Bavaria. In the year 1622, he publiſhed a ſet of prints, entitled, *Prophetiæ ſeu Vaticinia, XIIII. tabellis expreſſa*, repreſenting the woes, which are to befall the world, at the ſubverſion of the Mahometan ſuperſtition, with explanations of the deſigns. They are ſmall plates, length-ways, very ſlightly etched: the figures are incorrectly drawn, and without effect.

LUCA JORDANO. See GIORDANO.

ABRAHAM JOSSE.

Flouriſhed,

The works of this artiſt, according to Florent le Comte, are exceedingly multifarious. They conſiſt of no leſs than five hundred and ninety-eight prints. The ſubjects of none of them, however, are ſpecified.

MATHURIN JOUSSE.

Flouriſhed,

This artiſt, according to Florent le Comte, excelled in the engraving of ornaments for gunſmiths, and other workers in iron, braſs, or ſteel. I do not recollect having ſeen any of his works.

JAMES JOULLAIN.

Flouriſhed,

By this artiſt, who probably was a native of France, we have ſeveral frontiſpieces, and other book-plates. They are neatly executed; but in a ſtiff, taſteleſs ſtyle: his drawing of the human figure eſpecially is exceedingly defective.

FRANCOIS JOULLAIN.

Flouriſhed, 1750.

This artiſt was not only an engraver, but a printſeller of conſiderable eminence.

eminence. He was a native of France, and reſided at Paris, at the time Baſan publiſhed his Dictionary. His ſtyle of engraving bears ſome ſlight reſemblance to that of Cars; and, if his works cannot be ſaid to equal thoſe of that maſter, either in correctneſs, or facility of execution, it muſt be ſaid, that they are by no means devoid of merit. I ſhall mention the following only:

Mercury and Herſe, a middling-ſized upright plate, from Paolo Veroneſe.

Apollo flaying the ſatyr Marſyas, a ſmall plate length-ways, from the ſame painter: both theſe plates are for the Crozat collection.

The chaſe of the boar and its companion, middling-ſized plates, length-ways, from Deſportes.

He alſo engraved from Watteau, Lancret, Gilliot, and other maſters.

JASPER ISAC.

Flouriſhed, 1620.

This engraver reſided, I believe, at Paris; at leaſt, ſeveral ornamental frontiſpieces, executed by him, were affixed to books, publiſhed in that city. But his principal engravings were portraits. He worked chiefly, if not entirely, with the graver, in a neat ſtyle, but devoid of all taſte, and in every other reſpect, exceedingly indifferent. Among his portraits, we may reckon *Charles L'Oyſeau* and *Stephen Paſchaſius*, &c.

ISCHERNING.

Flouriſhed,

A name of an obſcure engraver, affixed to the portrait of *Gaſper Neuman*.

ISHMESAFF.

Flouriſhed,

Another obſcure artiſt, of whom we have no account. His name is affixed to the portrait of *Bo. Chr. Munnich*.

ISREAL. See HENRIETTE.

ISREAL VAN MECH, or MECHLIN. See MECHELN.

PETER ISSELBOURG.

Flouriſhed, 1640.

He was born, according to Baſan, at Cologne, about the commencement of the ſeventeenth century. He worked ſome time in the Low Countries; and, about the year 1640, was ſettled at Nuremberg; where he not only executed a great number of engravings, but taught drawing. His works are of various kinds; but the greater part of them were for the bookſellers of that time. He worked chiefly with the graver; but the prints, which I have ſeen by him, are ſuch as do him no great honour. I ſhall only mention,

Chriſt and the twelve apoſtles, middling-ſized upright plates, from Rubens. He often marked his plates with the initials of his name only, thus: P. I.

JOHN DE JULIENNE.

Born, Died, 1766.

This gentleman was a native of France, and a lover of the arts; well known in that kingdom, for the famous collection of pictures which he made, conſiſting of ſpecimens of every ſchool, with ſeveral other rare and curious pieces, which he left behind him at his death. He alſo etched, for his amuſement, ſeveral prints from Teniers, Watteau, and other maſters.

J. JUNE.

Flouriſhed, 1760.

An Engliſh artiſt of no great eminence, whoſe labours were chiefly confined to the ornamenting of books. We have, however, ſome portraits by him; and among others, *James Relly*, the Antinomian preacher, after Shelly, *Fanny Murray*, &c.

JUNGHANNS.

Flouriſhed, 1472.

He was a native of Nuremberg, where, in the year 1472, he publiſhed an edition of *the Hiſtory of Antichriſt*, rudely engraved upon blocks of wood. He ſtyles himſelf at the end of the book, Briefmaler, that is, *painter of playing cards*; and theſe engravings may reaſonably be attributed to him. The reader will find a circumſtantial account of theſe ancient engravings on wood, in the Eſſay on Wood Cuts, at the beginning of this volume.

JOSEPH JUSTER.

Flouriſhed, 1700.

This artiſt apparently was a native of Venice; at leaſt, he reſided there, and engraved a conſiderable number of book-prints, which were publiſhed in that city. His plates are etched and finiſhed with the graver, in a coarſe, taſteleſs ſtyle, without any degree of merit to recommend them to the notice of the connoiſſeur. His beſt engravings, I believe, are contained in the collection of prints, publiſhed by Catharine Patin at Venice, 1691, under the title of *Pitture ſcelte e Dichiarate da Carla Caterina Patina Parigina accademica*. We have alſo ſeveral portraits by this engraver; but they are equally indifferent with the reſt of his works.

FRANCESCO JUVANI.

Flouriſhed,

He was, ſays Baſan, an Italian painter, and a diſciple of Carlo Maratti. He etched ſeveral plates, and, among them, an *adoration of the ſhepherds*, a middling-ſized ſquare plate, from a deſign of his maſter's.

FILIPPO JUVARRA.

Flouriſhed, 1720.

This artiſt was a native of Italy, and an architect of conſiderable note. We have, deſigned and etched by him, a ſet of ornamental ſhields, which were publiſhed at Rome, 1722. They are bold etchings, in a free ſtyle, and do him no ſmall credit as an artiſt. He is entitled *Cav. D. Filippo Juvarra, Architetto e Accademico de S. Luca.*

K.

KABEL. See CABEL.

MATHIAS KAGER.

Flouriſhed,

THIS artiſt is generally believed to have been a native of Germany, and a painter. It appears, however, that he alſo amuſed himſelf with the graver, and worked in a very neat ſtyle with that inſtrument only. His performances are by no means deſtitute of merit, though in ſome few inſtances they appear to be rather ſtiff and laboured. His mark, according to profeſſor Chriſt, is compoſed of an M. and a K. joined to the M. See the plate at the end of the volume. I ſhall only mention the following engravings by this artiſt.

St. Francis, ſurrounded by the monks of his order. Chriſt and the Virgin Mary are repreſented appearing to them in the clouds: a middling-ſized upright plate, from P. Remigius Bozzulo.

KALCAR. See CALCAR.

HANS, or JOHN KALDUNG.

Flouriſhed, 1515.

This is the name, which the author of the Abecedario gives to an ancient German engraver on wood, whoſe mark is compoſed of an H. an S. and a K. joined together, in the manner repreſented on the plate at the end of the volume. They that attribute this mark to Baldung are evidently miſtaken. Profeſſor Chriſt ſuppoſes it to belong to HANS, or JOHN SPRINGINKLEE. "I have found alſo the ſame mark," adds that author, "but conſtantly "reverſed, upon the wooden cuts, excellently deſigned, and printed at Ly- "ons, for John Korberger of Nuremberg, by John Clim, in the year 1515; "and it may perhaps with juſtice be attributed to Korberger; but to whom- "ſoever the mark may really belong, it ſeems to me to be the mark of the "deſigner only; for I have alſo ſeen the mark of the engraver, compoſed "of a W. and an R." With all deference to the opinion of M. Chriſt, there is little doubt to be made, but that the artiſt, who uſed this monogram, whether Korberger or Kaldung be his name, engraved himſelf; and from the ſameneſs of ſtyle it appears equally evident, that the monogram, whether made the right way, or reverſed, or whether repreſented upon a tablet, or without it, belongs conſtantly to one and the ſame perſon. I have ſeen many engravings

by this artiſt; but none of them ſufficiently well executed to warrant the expreſſion of M. Chriſt, *tres bien deſſinées*, " exceedingly well drawn or " deſigned." The drawing is, in general, very defective; and the deſign, if referred to the compoſition, ſuch as by no means deſerves a compliment. But the chief merit of theſe prints conſiſts in the bold, free ſtyle of the mechanical part of the execution, and the expreſſion, which in ſome few inſtances is diſcoverable in the countenances of the figures. His beſt work appears to me to be a ſet of ſmall upright prints, apparently for a miſſal or maſs book; among which, that wherein the *Virgin* is repreſented, giving the infant Chriſt to Elizabeth, is a good ſpecimen of the merit of the artiſt. The letters W. R. which appear in ſome few of the prints, may be the mark of another engraver, who aſſiſted him. Inſtances of two marks on one print, are very common, as the collector may eaſily ſee in the works of Joſt Ammon, Tobie Stimmer, and other engravers on wood.

ALBERT C. KALLE.

Flouriſhed, 1648.

An engraver of very little note, who reſided at Straſbourg. He worked chiefly, if not entirely, for the bookſellers, in a ſtiff, heavy ſtyle, with the graver only. I have ſeen by him the frontiſpiece to a volume in folio, written by Chemnitz, entitled, *Bellum Sueco-Germanicum*, dated 1648, with the portrait of *Guſtavus Adolphus*, king of Sweden. Portraits ſeem indeed to have been his beſt works; but theſe do not deſerve commendation.

MARIUS KARTARIUS.

Flouriſhed, 1566.

This artiſt, though he reſided at Rome, was probably a German, and learned the art of engraving in his own country. Certain it is (if thoſe prints attributed to him were really executed by his hand) that he copied ſeveral of the engravings of Albert Durer, with ſome degree of preciſion; they are executed entirely with the graver; but his principal works are etchings, in a coarſe, incorrect ſtyle, finiſhed with the graver. Some of them are very large, and, in general, I believe, from his own deſigns. He never ſigned his name at length; but a monogram, compoſed of an A. an M. (or rather a V. and an M.) and a K. in the manner expreſſed upon the plate at the end of the volume, is attributed to him. I ſhall notice the following, all marked with this monogram.

Diana and Endymion, a large plate, length-ways.

Chriſt crowned with thorns, a large upright plate, executed with the graver only.

The deſcent of Chriſt into Hell, copied in a rough ſtyle from Andrea Mantegna, a large upright plate.

The adoration of the ſhepherds, in a very neat ſtyle, executed with the graver only, a ſmall upright plate.

Chriſt

Chriſt praying in the garden, the ſame, from Albert Durer, marked on a tablet, 1567, ROMÆ.

St. Jerom ſeated in a chamber, the ſame, from the famous print of that ſubject by the ſame maſter.

Notwithſtanding the authority of profeſſor Chriſt, and others after him, I think, upon due examination it will be found, that all the above plates were not executed by the ſame hand; and conſequently, that the monogram belongs rather to the publiſher than the engraver. I am confirmed the more in this opinion by a middling-ſized upright etching from Julio Romano, repreſenting an *holy family, with St. Mark*, &c. which, beſides the above monogram, has alſo the initials M. L. and this inſcription, *Michaelis Lucenſis opera*. It is true, that upon a large print, repreſenting *the death of Meleager*, the ſame mark may be found; which print was publiſhed by Antonio Salamanca, 1543. But it is to be noticed, that the mark is not to be found in the early impreſſions; and it is well known how frequently, when one publiſher purchaſed the plates of another, he added his own name, without effacing that of the former proprietor.

MARCO KARTARINO of Rome, is mentioned by Florent le Comte, as an engraver of *fountains*, and to have flouriſhed A. D. 1575; but in all probability he was the ſame artiſt as the preceding.

GEORGE KELLER.

Flouriſhed, 1610.

This artiſt was a painter, and reſided at Frankfort upon the Maine. His engravings, however, are chiefly confined to book ornaments, and have not, upon the whole, any great merit to recommend them. His prints are ſlightly etched, and ſeldom much retouched with the graver. When he attempted the human figure, his drawing appears to have been very incorrect, and his compoſitions have by no means the appearance of the maſter in them. Beſides frontiſpieces and other book ornaments, I have ſeen by him ſeveral ſmall plates, length-ways, repreſenting *views of towns, and camps with ſoldiers ſkirmiſhing*, &c. which are dated 1605, and apparently are publiſhed at Francfort.

JAQUES KERVER.

Flouriſhed, 1540.

This artiſt apparently reſided at Frankfort upon the Maine. The engravings on wood, marked with an I. and a K. ſometimes joined together, and often ſeparate, executed in a ſtyle much reſembling that of Hans Schaeuflein, are attributed to him. Of this ſort are a ſet of groteſque figures, with all kind of flag bearers and heroic figures, in the ancient German taſte, publiſhed at Frankfort 1540. Alſo the heads and ſmall hiſtorical ſubjects, for a folio volume, entitled, *Catalogus Annorum*, &c. *ab Homine Condito uſque* 1540, publiſhed at Bern 1540. Beſides the letters I. K. there is frequently added a dagger, with a ſnail upon the top of it, in the manner expreſſed on the plate at the end of the volume. It is to be obſerved, that

Jaques

Jaques Kobel uſed the ſame mark; but his engravings bear more reſemblance to the large prints of Joſt Ammon.

THEODORE VAN KESSEL, or QUESSEL.

Flouriſhed, 1650.

It is highly probable, that this artiſt was related to the Keſſels, who were painters of no ſmall eminence in Holland. His works conſiſt chiefly of etchings; and when he did not attempt to draw the human figure, are by no means devoid of merit, but frequently are very free and ſpirited.

We have by him a ſmall folio volume of *vaſes* and *ornamental compartments*, conſiſting of eight parts, etched from the deſigns of Sir Adam de Viane, with his portrait at the beginning. They were publiſhed at Utrecht by his ſon, Chriſtopher de Viane; and almoſt all the plates are marked with the monogram of the inventor, formed by an A. and a V. joined together, and the initials of the engravers names; as, T. V. K. to which the letters *f.* and *fec.* for fecit, are commonly added. Theſe initials are ſometimes joined together, in the manner expreſſed upon the plate at the end of the volume. He etched the portrait of *Charles* V. *emperor of Germany*, from Titian. Add to theſe the following, which were his moſt eſteemed works.

An allegorical ſubject, repreſenting *abundance*, a middling-ſized upright plate, from Rubens. The companion, repreſenting *the alliance of the ſea and earth*, was engraved by Peter de Jode the younger, from the ſame maſter.

Four middling-ſized plates, length-ways, from the ſame painter, repreſenting, I. *The triumph of Galatea.* II. *A Triton embracing a ſea nymph.* III. *A nymph in the arms of a ſea god.* IV. *A fawn ſeated near a rock, with two infants and a goat.*

The hunting of the boar, a large plate, length-ways, from the ſame maſter.

A ſet of middling-ſized plates, length-ways, repreſenting *battles and attacks of the banditti*, from Peter Snayers, dated 1656.

Several of the plates for the collection of prints entitled *The Gallery of Teniers*, and a variety of other ſubjects, from Van Dyck, Sebaſtian Bourdon, &c.

JOHN KETERLAER.

Flouriſhed,

"He engraved," ſays Florent le Comte, "a globe with ſeveral animals, ſupported in the air by a figure of Death, whoſe head appears above "with two wings and two trumpets."

MICHAEL KEYL, or KEIL.

Flouriſhed, 1750.

A modern German engraver, who executed ſeveral of the plates for the collection of prints from the gallery of Dreſden, and alſo for the gallery and cabinet of the comte de Bruhl.

A. KHEL.

Flouriſhed,

This artiſt, apparently a native of Germany, was principally, if not entirely, employed in engraving portraits. He executed his plates with the graver only, in a neat, clear ſtyle, by no means deſtitute of merit. He drew with much preciſion; but his figures are accompanied with a certain ſtiffneſs, which renders his works far leſs agreeable than they would otherwiſe be. I ſhall only mention the following portraits by this artiſt: *Jacob Eldel*, in an oval border, a ſmall upright plate, with ſome German verſes at the bottom, marked "And. Khel, ſculp." from Gretner; *Bathol. Hiatis*, a ſmall upright plate, &c.

EBERHARD KIESER.

Flouriſhed, 1630.

This artiſt was a native of Germany, and reſided at Frankfort upon the Maine, where he engraved the greater part of a ſet of prints, entitled, *Theſaurus Philo-Politicus, hoc eſt, Emblemata, ſive Moralia-Politica*; conſiſting of views of cities and towns in Germany, Spain, Italy, and ſeveral other parts of Europe, ſlightly etched, with emblematical figures in the fore-ground. They are divided into ſeven parts; and all together form a very thick volume in ſmall folio. They were publiſhed by Kieſer at Francfort, from A. D. 1625, to A. D. 1630. Kieſer often ſubſtituted the initials of his name, E. K. to his engravings, inſtead of writing it at full length. There are alſo ſome portraits by this artiſt; among others, that of *John, prince of Auſtria*, on horſeback, with a battle repreſented at a diſtance; a middling-ſized upright plate.

LUCAS KILIAN.

Flouriſhed, 1610.

This remarkable artiſt was a native of Augſburg in Germany. He flouriſhed at the beginning of the ſeventeenth century. In what ſchool he learned the art of engraving is uncertain; but judging from his ſtyle of engraving, which bears no ſmall reſemblance, in many particulars, to that of Henry Goltzius, and of John Muller his diſciple, one would naturally conclude, that he was greatly indebted to one or both of thoſe artiſts. It appears, however, that he went to Italy, in order to complete his ſtudies, where he engraved ſeveral plates from the pictures of the great Italian maſters. Few artiſts have manifeſted a greater command of the graver than Kilian, whether we conſider the facility, with which the ſtrokes are turned upon each other, or the firmneſs with which they are executed, and one cannot help admiring it, though it evidently ſtrikes us, that by paying too cloſe attention to this part of the art, he neglected the correctneſs of his outlines, and fatigued the lights with unneceſſary work; by which means he broke the maſſes, and often totally deſtroyed the effect of his prints. The naked parts of the human figure are ſeldom well expreſſed; the extremities

eſpecially,

eſpecially, are, in general, very heavy, and ſometimes incorrect. Upon the works of this maſter, however, it appears, that Balechou, ſo famous for his ſkill in handling of the graver, formed his taſte. Among the moſt eſteemed prints by Kilian, may be reckoned the few following. His works complete are exceedingly numerous.

The adoration of the ſhepherds, a middling-ſized plate, length-ways, from the younger Palma.

The ſame ſubject, a large upright plate, after Spranger.

The ſame ſubject, a middling-ſized upright plate, from Rottenhamer.

The ſame ſubject, a large upright plate, from J. Heintz.

A holy family, a large upright plate, from Cornelius de Harlem.

The miracle of the loaves and fiſhes, a large upright plate from Tintoret.

Chriſt praying in the garden, a ſmall upright plate, arched at the top, from Frederic Suſtris.

A dead Chriſt upon the lap of the Virgin, from Michael Angelo Buonaroti, a ſmall upright plate.

The entombing of Chriſt, without the painter's name, a middling-ſized upright plate, dated 1600.

A nymph ſeated upon the knees of a ſatyr, a ſmall upright plate from J. Heintz.

The rape of Proſerpine, a large plate, length-ways, from the ſame.

Alſo a great number of portraits, many of which are much eſteemed. I ſhall mention only that of *Albert Durer*, a half-length figure, from a picture of that maſter, and executed in his ſtyle of engraving, dated 1608; that of *the emperor Chriſtian the Second*, dated 1615; and that of *Franciſcus Piſanus, ſcriptor Genuenſis*, in an oval ſurrounded by an ornamental border, and ſupported by two figures, from Lucianus Borzon, a middling-ſized plate length-ways.

He alſo engraved after F. Vanni, P. Candide, Mathias Kager, and ſeveral other maſters, and ſome few plates apparently from his own deſigns.

He often neglected to ſign his name at length, and ſubſtituted the initials in this manner, L. K. F. or L. K. A. F. or fec. The F. as uſual, ſtanding for *fecit*, and the A. for *Auguſta*, part of the ancient Latin name *Auguſta Vindelicorum*, for the city now called *Augſburg*, the place of his nativity.

WOLFGANG KILIAN.

Flouriſhed, 1620.

This artiſt was brother to Lucas Kilian, mentioned in the preceding article, and a native alſo of Augſburg. He imitated, in ſome degree, the ſtyle of his brother; but never equalled him in the ſkilful management of the graver. His prints indeed are neater; but this advantage is greatly overbalanced by the ſtiffneſs and formality, which conſtantly appear in them. He engraved but few hiſtorical ſubjects; for the moſt conſiderable, as well as the beſt part of his works, conſiſts principally of portraits. I ſhall ſpecify the following prints only by this artiſt:

The reſurrection of Chriſt, a ſmall upright plate, arched at the top, from F. Baſan.

The

The four Evangeliſts, four ſmall upright oval plates, probably from his own deſigns.

Part of the plates repreſenting *the Saints of the order of St. Benedict*, publiſhed in a ſmall quarto volume, under the title, *Imagines Sanctorum Ord. S. Benedicti*, &c. 1625.

Part of the architectal views, and other engravings, for *the Hiſtory of the Convent of S. Vdalric*, at Augſburg, chiefly from the deſigns of Matthias Kager: the reſt of the plates were engraved by Daniel Manaſer.

A ſet of neat heads for a ſmall folio volume, entitled *Genealogia Sereniſſ. Boiariæ Ducum, et Quorumdam Genuinæ Effigies*, 1605.

Portraits of the *emperors and archdukes of the houſe of Auſtria*, &c. from 1229 to 1623, on twenty-ſeven folio plates, with their lives and eulogiums, publiſhed 1629, at Augſburg.

He alſo engraved ſeveral *frontiſpieces*, and other ornamental plates for books.

He frequently ſigned the initials of his names only, as W. K. F. or W. K. fec. or W. G. K. or W. K. A. the F. ſtanding for *fecit*, and the A. for *Auguſta*, as mentioned in the preceding article; and in ſome few inſtances the W. with the K. joined together, as expreſſed on the plate at the end of the volume.

BARTHOLOMEW KILIAN.

Flouriſhed, 1680.

This artiſt was of the ſame family, and probably a near relation of the Kilians, mentioned in the two former articles. He was chiefly, if not entirely, employed in engraving portraits, which he executed with great ſucceſs. He worked in a manner totally different from the foregoing artiſts. His plates are, in general, very neatly finiſhed, and entirely with the graver. In order to make a ſtriking diſtinction between the fleſh and the draperies of his figures, he frequently finiſhed the former with dots only; and many of them, executed in this manner, have a very pleaſing effect. But at other times he expreſſed the dark ſhadows with ſtrokes, and only blended the dots upon the lights. We have a prodigious number of very excellent portraits by his hand. I ſhall only ſpecify the following.

A ſet of *portraits*, repreſented in an emblematical manner, from J. Schreyer.

The portrait of *Auguſtus* II. *Abbas Einſidlenſis*, a large upright plate, dated 1686.

PHILIP KILIAN.

Flouriſhed, 1680.

He was brother to Bartholomew Kilian, mentioned in the foregoing article, and imitated his ſtyle of engraving, confining himſelf alſo chiefly to portraits; but he never equalled him in taſte or excellency of engraving. However, many of the plates of Philip Kilian poſſeſs no ſmall portion of merit.

WOLFGANG PHILIP KILIAN.

Flouriſhed, 1720.

Another engraver of the ſame family with thoſe mentioned in the preceding articles; but of very inferior merit. He chiefly confined himſelf to portraits; and we have a great number executed by his hand. He frequently finiſhed the faces with dots only; but in a very feeble ſtyle. They are chiefly for books; and perhaps the price he received for his labours would not admit of any more pains being taken about them. It is poſſible therefore, that what he loſt in honour, he might make up in profit, reaſoning to himſelf in a manner ſomewhat ſimilar to that of Falſtaff, upon a different occaſion, "What is honour?" &c. He engraved the portrait of *Chriſtian Erneſt, margrave of Brandenburg*, a ſmall upright oval, with ſeveral verſes underneath it in the German language, dated 1694; alſo many of the heads for a work in folio, entitled, *Vitæ et Effigies Procancellariorum Academiæ Altorfinæ*, publiſhed at Nuremberg 1721; and for another work in folio, entitled, *Iconēs Conſiliariorum di illuſtri Republicâ Noribergenſi*, publiſhed both at Nuremberg and at Altdorff, 1733.

PHILIP ANDREA KILIAN.

Flouriſhed, 1750.

This artiſt was alſo of the ſame family with the five preceding engravers, and a native of Augſburg. He excelled principally in hiſtorical engraving, and adopted a very ſingular manner of execution. He worked chiefly with the graver, and his ſtrokes are never very powerful; but almoſt continually interlined with a ſlender ſtroke, croſſed with a ſecond, and ſometimes a third ſtroke, exceedingly lozenge upon the firſt. The ſtrokes, which form the ſhadows in the fleſh, he alſo interlined with long ſlender dots. The effect has ſomething peculiar in it; but, from the continued ſameneſs, loſes much of its beauty, and is by no means ſtriking. He certainly underſtood the human figure, and drew tolerably well, but in a mannered, heavy ſtyle; and the heads of his figures, in general, want expreſſion. His engravings, however, manifeſt great ſkill, and are well worth the notice of the curious collector. The following are by him:

Mary Magdalen waſhing the feet of Chriſt, a large plate, length-ways, from Nicolaus Graſſi.

Chriſt praying in the garden, a large upright plate, to which he ſigns his name, "Philip Andreas Kilian," and adds "del. et ſculp." As no painter's name appears, it is probably from a deſign of his own.

The adoration of the wiſe men, a large plate, length-ways, from Paolo Veroneſe.

The woman taken in adultery, the ſame, from Tintoretto.

The two laſt engravings, with others, were executed by this artiſt for the collection of prints, engraved from the pictures in the Dreſden gallery.

A holy family, a middling-ſized upright plate, from Carlo Lotti, from the cabinet of the Count de Bruhl.

GEORGE CHRISTOPHER KILIAN, another engraver, of the ſame family, was

was living at Augſburg, A. D. 1771, when M. Heineken publiſhed his *Idée Generale d'une Collection complette d'Eſtampes.*

C. KILLENSTEYN, or KITTENSTEYN.

Flouriſhed,

A very indifferent engraver, and apparently a native of Holland. We have by him ſeveral ſmall prints, length-ways, taken from *the Hiſtory of Joſeph and Potipher.* They are ſufficiently neat, but deſtitute of every other requiſite to recommend them. Alſo a ſmall plate, length-ways, repreſenting *a gentleman and a lady converſing in a garden,* from T. Hals. This print is executed entirely with ſingle ſtrokes.

DANIEL KING.

Flouriſhed, 1650.

He was a native of England, and probably learned the art of engraving, or rather etching, from Hollar, or ſome of his diſciples. He uſually worked from his own deſigns, which apparently were little more than haſty ſketches, and not always ſo correct as they ſhould be. His etchings of courſe are very ſlight; yet it cannot be ſaid, that they are entirely deſtitute of merit, eſpecially thoſe which he executed for Dugdale's Monaſticon, St. Paul's, &c. How well Dugdale was ſatisfied with theſe engravings, I cannot ſay; but that author appears to have been much offended with King, when, writing to Wood the Antiquary, he calls him *a moſt ignorant, ſilly knave.* But this reflection may perhaps be rather levelled at his works as an author, than as an engraver; for certainly many worſe artiſts than King, were contemporary with him. He publiſhed *the Vale Royal of Cheſhire,* illuſtrated with cuts, engraved from his own drawings. We have alſo many views of *churches, caſtles,* and a variety of other ſubjects, etched by him.

GEORGE KING.

Flouriſhed, 1740.

This was an engraver of no note, whoſe labours in general were confined to the ornamenting of books; and his engravings are chiefly copies from other prints. We have ſome portraits by him, but executed in a ſtyle, which did him no ſort of honour. Among others are the following: *Lady Falconberg,* falſely ſo named, copied from Simons's medal of Mrs. Mary Claypole, ſiſter to lady Falconberg; *Mrs. Thomas,* and *Richard Gwinnet.* To the laſt he ſigns his name *G. King,* and adds *ab originali ſculp.* By which I ſuppoſe, he means to inform us, that he drew it from the life. But his beſt works are ſome *emblematical prints,* repreſented in ſmall circles with ornamental borders.

JOHN KING.

Flouriſhed,

By this artiſt we have ſome plates for the art of *Defence,* &c.

PETER KINTS.

Flouriſhed,

An obſcure engraver on wood, but by no means deſtitute of merit. His engravings are imitations of ſlight ſketches with a pen, from a painter, whoſe monogrom is compoſed of an A. and an S. joined together. I have ſeen by this artiſt, among other ſubjects, *the meeting of the Virgin Mary and Elizabeth*. The heads of the figures are very well executed, and the extremities marked with great judgment. Sometimes he ſigns the initials P. K. only to his prints.

WILLIAM KIP.

Flouriſhed, 1603.

He was apparently a native of England, and engraved ſome *triumphal arches*, which are dated 1603.

JOHN KIP.

Born, Died, 1722.

This artiſt was a native of Amſterdam, and came over into England, ſome little time before the revolution. He was a man of no great abilities. His chief works are bird's-eye views of *palaces, and noblemen's ſeats*, in this kingdom, chiefly engraved from the drawings of Leonard Knyff; and ſome *architectal plates*; among which may be reckoned, as his beſt, a large view of *Greenwich hoſpital*, and two views, viz. *the outſide and inſide of the Daniſh church*, built by Cibber; large plates, length-ways. There is a plate of *birds*, from Barlow, by him, and ſome few portraits, particularly that of *Marcellus Malpighius*, in folio. He was nearly 70 years of age when he died, A. D. 1722, at his houſe in Long-Ditch, Weſtminſter, and left a daughter, who had been inſtructed in the art of painting.

EDWARD KIRKALL.

Flouriſhed, 1720.

Was the ſon of a Lockſmith, born at Sheffield in Yorkſhire, where, it ſeems, he learned the firſt rudiments of drawing. In order to improve himſelf he came to London, and for ſome time ſupported himſelf by engraving arms, ſtamp ornaments, and book prints. In 1725 he executed the plates for the new edition of *Inigo Jones's Stonehenge*. He afterwards became a ſtudent at the Academy for drawing the human figure, and diſcovered a new method of producing prints in chiaro-ſcuro, by a mixture of etching and mezzotinto, aſſiſted by blocks of wood. The outlines are boldly etched; the dark ſhadows are ſupplied by mezzotinto upon the ſame plate; and the middle tint is added by the wooden block; and there is reaſon to believe, that, in the hands of an able artiſt, ſomething of conſequence might be produced in this manner. But the abilities of Kirkall were by no means equal to the taſk. We have by him, ſeveral *views of ſhipping* of various ſizes, from Baſton and other maſters, in mezzotinto; alſo a ſet of ten *ſea-pieces*, large plates, length-ways, from Vandeveldt, which are uſually printed with blue ink,

ink, and have a very ſingular effect, by no means agreeable to my eye; *the cartoons* from Raphael in mezzotinto; ſome *landſcapes*, and alſo ſeveral *portraits*, executed not only with the point and graver, but alſo in mezzotinto; and a conſiderable number of prints in chiaro-ſcuro: of theſe I ſhall only mention the following, which I conſider as his beſt: *A holy family*, where Joſeph is leaning on a go-cart, from Raphael; a middling-ſized plate, length-ways, London, 1724. *The adoration of the ſhepherds*, a large print, length-ways, from Perin del Vaga. *St Jerom ſeated, looking at a crucifix*, a large upright print.

MICHAEL KIRMER. See under JENICHEN.

GEORGE KITCHEN.

Flouriſhed, 1750.

A modern Engliſh artiſt, who, if I miſtake not, was chiefly employed in engraving *maps and book ornaments*. We have however, ſeveral portraits by him; among others, *James Foſter*, D. D. *John Gill*, D. D. after Highmore, an octavo plate. Alſo the heads of *Muſtapha* and *Mahomet*, Turks belonging to George the Firſt.

KITTENSTEYN. See KILLENSTEYN.

JOSEPH SEBASTIAN KLAUBER.

Flouriſhed,

This artiſt, with JOHN SEBASTIAN KLAUBER, are mentioned by M. Heineken as natives of Germany, and engravers; but he has not ſpecified any of their works. The latter always adds the word, *Catholicus* to his name.

JOHN JAMES KLEINSCHMIDT.

Flouriſhed,

He was a native of Germany, and reſided at Augſburg, where he engraved the frontiſpiece, and ſeveral of the other plates, for a large folio volume, entitled, *Repreſentatio Belli ob Succeſſionem in Regno Hiſpanico*, which was publiſhed in that city. They are very indifferently executed, in a manner bearing ſome ſlight reſemblance to that of Girard Audran. The drawing of the human figure, where it occurs, is exceedingly defective. He alſo engraved ſome plates of *men on horſeback*, from G. P. Rugendas, as indifferently as thoſe mentioned above. He often omitted to ſign his name at full length, and ſubſtituted the initials in this manner, I. I. K. ſculp.

HANS, or JOHN KLIM.

Flouriſhed, 1600.

He was a native of Germany, and an engraver on wood. To him are attributed the prints marked with a monogram, compoſed of an H. and a K. joined

joined together, which were publiſhed at Wittemburg, 1590 and 1603. See this mark copied on the plate at the end of the volume. The ſame mark was uſed by an engraver on wood, much more ancient than Klim.

J. C. KLUPFFEL.

Flouriſhed,

A very indifferent engraver, apparently a native of Germany, by whom we have ſeveral of *the cries of Rome*, copied in miniature from the engravings of Villamena. They are neater than the originals, but very ſtiff and poorly drawn.

GEORGE KNAPTON.

Flouriſhed, 1760.

This artiſt reſided in London, where, conjointly with Arthur Pond, he engraved and publiſhed a ſet of prints from the drawings of the moſt celebrated painters. The work conſiſts of ninety-five plates, ſixty-eight of which were engraved by Pond, and twenty-ſeven by Knapton, which were chiefly landſcapes, after Guercino; and are copied very faithfully, in a manner which does great credit to the artiſt. He was alſo concerned in the publication of *the heads of illuſtrious perſons*, engraved by Houbraken, Vertue, &c. and in ſeveral other valuable works.

G. W. KNORR.

Flouriſhed, 1626.

This engraver was a native of Germany, and reſided apparently either at Altdorff or Nuremberg. His principal works were portraits and book plates, which he executed in a very indifferent manner. Part of the heads for a work in folio, entitled, *Icones Bibliopolarum et Typographorum*, publiſhed at Altdorff and Nuremberg, are by him.

JAQUES KOBEL.

Flouriſhed, 1520.

Kobel was a man of letters, ſays profeſſor Chriſt, and ſecretary at Openheim in Germany. He was well ſkilled in the mathematics, and in every other branch of the arts. To him are attributed, and with great reaſon, the engravings on wood, for a work entitled, Wapen des heyligen Romiſchen Reichs, they conſiſt entirely of ſingle figures of ſoldiers holding banners, with the arms of all the cities and provinces of the German empire. They are cut in a very ſpirited manner; and were apparently publiſhed by Jaques Kobel, whoſe name appears at the end of the preface. The initials I. K. are affixed to almoſt every one of theſe prints. There are alſo, according to profeſſor Chriſt, ſeveral other works written by Kobel, and publiſhed 1531, which are ornamented with figures engraved on wood, preciſely in the ſame ſtyle with thoſe of *Armorial* above mentioned; which circumſtance greatly ſtrengthens the ſuppoſition of both being executed by his own hand.

KOBERGER. See under KALDUNG.

KOCK. See COCK and COECK.

D. KOEDYCK.

Flouriſhed,

This artiſt was a native of Holland, and engraved in mezzotinto, after Metzu and other maſters. I ſhall only notice the portrait of *M. Meeſſcher*.

ANDRE KOHL

Flouriſhed, 1620.

This artiſt, according to profeſſor Chriſt, was a native of Nuremberg in Germany. He uſually marked his engravings with the initials of his names A. K. I have ſeen, with this mark, an ornamental frontiſpiece to a ſmall folio book of *Architecture*, on copper, in imitation of a wooden cut, reſembling a drawing with a pen, and executed in a very free, maſterly ſtyle, dated 1609.

KOLBENSCHLAG. See COLBENSCHLAG.

KONINCK. See CONINCK.

WILLIAM KONING.

Flouriſhed,

He was a printſeller at Amſterdam, but ſometimes amuſed himſelf with the point and the graver. His productions, wretched as they are, might perhaps anſwer his purpoſe; and had not his vanity prompted him to affix his name as the engraver, he might have eſcaped that cenſure to which he is now obnoxious. We have by him a ſet of ſixteen prints, repreſenting *the building, uſe and deſtruction of a ſhip*, middling-ſized plates, length-ways.

KOORNHERT. See CUERNHERT.

KRAFFT.

Flouriſhed, 1735.

A very indifferent engraver, by whom we have ſeveral portraits and book-plates, etched in a ſlight, taſteleſs ſtyle. I ſhall only mention the portrait of *Joannis Wiggers*, dated 1735.

JOHN ULRIC KRAUS, or KRAUSSEN.

Flouriſhed, 1710.

This ingenious artiſt was a native of Germany, and reſided at Augſburg. He imitated the ſtyle of Le Clerc, and even copied the Life of Chriſt by that

that artiſt. His engravings are exceedingly multifarious, and conſiſt chiefly of ſubjects from the Old and New Teſtament. He worked moſt commonly from his own deſigns, and uſually introduced a great multitude of ſmall figures into his compoſitions. But they are incorrectly drawn; and the attitudes are ſeldom graceful or well choſen. His back-grounds he generally enriched with great buildings, and a variety of architectal ornaments; and by a judicious diſpoſition of the light and ſhadow, often produced a pleaſing effect. He ſometimes omitted to ſign his name at length, and uſed a monogram, compoſed of an I. a V. and a K. See the plate at the end of the volume.

I ſhall mention by this artiſt,

The life of Chriſt, in folio, conſiſting of thirty plates, containing two compoſitions on each plate, printed and publiſhed at Augſburg, 1705.

The hiſtory of the Old and New Teſtament, in quarto, containing four ſmall ſubjects on each plate, and apparently deſigned to be bound in octavo, ſo as to have two ſubjects only on a leaf. The number of leaves would then amount to one hundred and eighty-eight; and they are ſo numbered.

Devices for the royal tapeſtries, repreſenting the four ſeaſons of the year. The four elements, and a variety of ornaments.

Jeanne Sibille Kusel, the daughter of Melchior Kuſel, and wife of Kraus, alſo engraved ſeveral ſmall plates of *landſcapes*, &c. which ſhe marked with the initials of her name in this manner, I. S. K.

CHARLES FREDERIC KRIEGER.

Flouriſhed,

This indifferent engraver, was a native of Germany, and he worked only for the bookſellers. Some of the heads for a book publiſhed at Nuremberg, containing the portrait of *men famous for their learning*, under the title of *Icones Virorum omnium Ordinum, Eruditione*, &c. are by him.

LOUIS KRUG.

Flouriſhed, 1516.

One of the ancient German maſters. He was a goldſmith and a painter at Nuremberg, and ſometimes amuſed himſelf with the graver; though his productions are by no means numerous. He ſeems to have formed his taſte upon the works of Lucas Jacobs of Leyden. Conſidering the early time in which he lived, he drew the human figure tolerably well; but great ſtiffneſs appears in his draperies; and the attitudes of his figures are ſeldom well choſen. It is the antiquity of his prints, that ſtamps the greateſt value upon them. He never ſigned his name at length, but uſed a very ſingular mark upon a tablet, namely, an L. and a K. with a ſmall pot or jug between them; and ſometimes he added the date 1516. See this mark copied on the plate at the end of the volume. The following engravings are by him, all from his own deſigns.

The nativity, a ſmall upright plate, dated 1516.

The

The adoration of the Magi, the ſame, and dated the ſame.

The Virgin ſeated under a tree, giving the breaſt to the infant Chriſt, a ſmall plate nearly ſquare.

An *ecce homo*, a ſmall upright plate.

The ſame ſubject, ſtill ſmaller.

St. John the Divine writing, with the Virgin appearing to him in the clouds; below the Devil is repreſented, emptying his ink-horn; a ſmall upright plate.

Two naked women holding a ſcull with an hour glaſs upon it, a ſmall upright plate.

A naked woman ſeated with her back towards the ſpectator, a city and mountain in the diſtance; a middling-ſized upright plate.

ANDRE LOUIS KRUGER.

Flouriſhed, 1760.

A modern German engraver, who reſided at Potſdam. He engraved ſeveral of the plates for the Dreſden Gallery, &c.

KULENBACH. See CULENBACH.

MATTHEW KUSEL, or KYSEL.

Flouriſhed, 1680.

He was, I believe, a native of Augſburgh in Germany. He was a deſigner, if not a painter, and alſo engraved. He worked chiefly, if not entirely with the graver; and his beſt prints poſſeſs a very conſiderable ſhare of merit. I ſhall only mention, *the Virgin and Child*, a middling-ſized upright plate, apparently from his own deſign; and the portrait of *Johannes Michael Dilherrus, Theol. Philoſ.* &c. from J. Ulricus Mayr; a large head in an octagon border, very finely finiſhed.

MELCHIOR KUSSEL, or KYSEL.

Flouriſhed, 1690.

This artiſt was brother to Mathew Kuſſel, mentioned in the preceding article. He reſided at Augſburg, where he engraved a prodigious number of plates. But his greateſt work is *the Iconographia* of William Baur, in folio, conſiſting of 146 prints of various ſizes, containing *the life, paſſion, and miracles of Chriſt*; alſo proſpects of the *ſea-ports*, views of *the palaces* and *gardens*, &c. which are worthy of obſervation in Italy. This work was publiſhed at Augſburg, A. D. 1682. There is ſomething very agreeable in the manner of this artiſt's engraving, eſpecially when he confined himſelf to ſubjects in which the figures are ſmall; for he drew very incorrectly, and in proportion as the figures increaſe in ſize, this defeat appears more ſtriking. They are ſeldom well proportioned, the limbs eſpecially are heavy and badly marked. Baur was fond of ornamenting the back-grounds of his compoſitions, with ſuperb buildings, and variety of architectal ornaments, which Kuſſel has executed with much ſpirit; alſo the rocks and mountainous

diſtances have great merit; but the trees want freedom and lightneſs, neither is the foliage of them well determined. In all theſe compoſitions we have a prodigious multitude of figures introduced; but they are not managed with much art. The lights are diffuſed, and the eye is fatigued; this fault, however, certainly originated with the deſigner. I have alſo ſeen, engraved by Kuſſel,

The *ſcenes and decorations* for the opera of Paris and Helen, probably from his own deſigns.

The hiſtory of Ulyſſes, from Theodore Van Tulden, ſmaller than the originals, and dated 1705, with ſome *antique ſtatues*, executed entirely with the graver.

FRANCIS KYTE.

Flouriſhed, 1730.

He was an engraver in mezzotinto; but by no means a firſt-rate artiſt. Being convicted of a miſdemeanour in uttering a counterfeit bank note, in January 1725, he was ſentenced to ſtand in the pillory. From the time of his ſuffering this diſgrace, he dropped his real name, and ſubſtituted that of *Milvius*, which is Latin for the bird called a *kite*. There are two portraits of Mr. *Gay the poet*, from Aikman, to one of which his real name is affixed; to the other, the aſſumed one. He ſometimes painted for Faber; in the year 1743, he ſcraped the portrait of the *Rev. Mr. George Whiteſield*, from a picture of his own; we have alſo by him, the portraits of *Dryden*, *Wycherley*, *Prior*, *Pope*, &c.

A. VAN-

L.

A. VANDER LAAN.

Flouriſhed,

HE etched a ſet of *views* and *landſcapes*, drawn in Germany and in Italy by J. Glauber.

LABACCO. See Abacco.

JOHN LADMIRAL.

Flouriſhed, 1620.

He was, ſays Baſan, a very ſkilful engraver in colours. He flouriſhed in the preſent century, and reſided in Holland, where he executed ſeveral *anatomical plates*, for the celebrated Ruiſch, &c.

PETER VAN LAER, called BAMBOCCIO.

Born, 1613. Died, 1673.

The name of Bamboccio was given to this celebrated painter, on account of the deformity of his perſon, for which nature made him ample amends in the gift of a moſt excellent and fertile genius. He was born at Laeren, near Narden in Holland. He reſided at Rome ſixteen years, where he purſued his ſtudies with great diligence. He excelled in painting converſations, landſcapes, cattle, and other ſubjects, taken from the lower kind of nature. With reſpect to his excellency as a painter, it is too well known to need any repetition here; and the great prices his pictures bear ſufficiently evidence the eſteem they are held in. He was drowned, as ſome ſay, by accidentally falling into a dyke, near the city of Haerlem; whilſt others affirm, that he threw himſelf in, on purpoſe to ſhorten his life, made miſerable by a ſevere aſthmatic diſorder, being then 60 years of age. We have etched by him, in a ſlight, but free and maſterly ſtyle, two ſets of *animals* and *rural ſubjects*; one conſiſting of eight, the other of ſix ſmall plates, lengthways. To ſome he ſigns his name "P. D. Laer, fec."

LEWIS LAGUERRE.

Flouriſhed, 1720.

This artiſt was an hiſtorical painter, and reſided a conſiderable time at London. We have etched by him a print, in which *Midas is repreſented as ſitting in judgment between Apollo and Pan.*

JOHN LAGUERRE.

Born, Died, 1748.

He was the ſon of Lewis Laguerre, mentioned in the former article. He received inſtructions in the art of painting from his father; and might have ſucceeded, if he had applied his mind to ſtudy; but being of an unſettled diſpoſition, he had recourſe to the ſtage, where he met with ſome applauſe. He was alſo employed by the managers of Covent Garden theatre to paint the ſcenes, and other decorations, which he performed with no ſmall degree of ſucceſs. However, by extravagance or misfortune, he appears to have out-run his income; and he died in indigent circumſtances, in the month of March 1748. We have etched by him a print, repreſenting *Falſtaff, Piſtol,* and *Doll Tearſheet,* with other theatrical characters, alluding to a quarrel between the players and the patentees. And a ſet of prints from the farce of *Hob in the Well,* which ſold exceedingly well. They are, however, very indifferently executed.

S. V. LAINISWEERDE, or LANSWERDE.

Flouriſhed, 1645.

This artiſt confined himſelf chiefly to the engraving of portraits; and ſome of his works poſſeſs a conſiderable degree of merit. They are executed in a ſtyle, bearing ſome ſlight reſemblance to that of Suyderhoef; but not equal to the works of that ſkilful engraver. I ſhall mention only the following: *Melinard Sebotan, Theol. Doct.* a ſmall upright oval plate, from J. V. Quylen. He ſometimes ſigns his name in this manner, *S. V. Laniſweerde ſculpſit ultraſecti*; and uſually adds the date.

GERARD LAIRESSE.

Born, 1640. Died, 1711.

This artiſt was born at Liege in Holland, A. D. 1640; and from his father Reinier Laireſſe he received the firſt principles of painting; but he improved himſelf in the art of deſign from the prints and drawings of Pietro Teſta, Nicolo Pouſſin, Barolet, and other maſters. His pictures are ſpoken of with great commendation; but we ſhall conſider him in this place as an engraver only. He etched a vaſt multitude of prints from his own deſigns, which demonſtrate, at once, the fertility of his genius, and his judgment in compoſing. His etchings poſſeſs great freedom. They are, generally ſpeaking, executed in a ſlight painter's ſtyle. The lights are broad and powerful; and the eye of the ſpectator is directed at once to the principal figures of the compoſition. But his outlines are not always correct, nor the extremities of his figures drawn with that preciſion, which we find in the works of Pietro Teſta. There is great dignity and grandeur in many of his compoſitions, diveſted of that heavineſs and inelegance, which too often appear in the works of the Dutch artiſts. The larger part of his deſigns were engraved by himſelf; the reſt were afterwards completed by Pool, Berge, Glauber, and other maſters. His works, as Baſan juſtly obſerves, are

are highly eſteemed by the connoiſſeurs, and exceedingly uſeful to all young artiſts. As they are by no means uncommon, it will be needleſs to ſpecify any of them. I ſhall only add, that the cyphers, which he often uſed, when he did not ſign his name at length, are copied upon the plate at the end of the volume. Sometimes he uſed the initials G. L. without being joined together in a cypher, which, however, is his moſt common method.

JOHN LALBRACK.

Flouriſhed,

I cannot clearly diſcover the meaning of Florent le Comte, with reſpect to this artiſt, and ſeveral others of the ſame claſs whom he mentions as famous for engraving of writing; whether he ſpeaks of their engraving of letters only, or the ornamental parts, with which the writings of that age was uſually adorned. I rather ſuſpect the latter, becauſe he has ranked John Sadeler, David Hopfer, and Jerom Wierix among them. This artiſt engraved a plate after Philip Limoſin, a writing-maſter.

GEORGE LALLEMAND.

Flouriſhed, 1620.

This artiſt, a native of France, according to Abbé Marolles, was born at Nancy. He was a painter; but of no great excellence. Papillon, ſpeaking from the information of his father, tells us, that he reſided at Paris, where he expended ſuch conſiderable ſums of money in conſtructing the preſſes, and other machines for printing engravings on wood in chiaro-ſcuro, as totally ruined him. He had made a great number of drawings to be engraved in that ſtyle; many of which he executed with his own hands; and when one ſees how indifferently they were done, his want of ſucceſs is not ſurpriſing. He was afterwards aſſiſted by Louis Buſinck, an excellent engraver on wood; and by him we have many very ſpirited prints, from the deſigns of Lallemand.

According to Papillon, there are alſo ſome etchings by Lallemand; but I do not recollect, that I have ever ſeen any of them.

LAMB.

Flouriſhed,

He engraved ſeveral portraits in mezzotinto; among others, that of *John James Scheuchzer*.

GEORGE LAMBERT.

Flouriſhed,

If I miſtake not, this artiſt was a landſcape painter. We have, however, coarſely etched by him, a middling-ſized, upright *landſcape with ruins*, and *three ſmall figures*, dedicated to Mr. James Robinſon of Wandſworth; it is but indifferently executed: the figures eſpecially are very incorrect.

P. S.

P. S. LAMBORN.

Flouriſhed, 1760.

He engraved ſome of the plates for Mr. Boydell's collection; alſo ſeveral portraits; among others, *Oliver Cromwell* from Cooper, *Samuel Johnſon ad vivam* and *truſty Dick Pendrell*, &c.

J. LAMSVELT.

Flouriſhed,

He was probably a native of Holland; at leaſt, he reſided at Amſterdam, where he engraved *the ſiege of Tournay, by the duke of Marlborough and prince Eugene.* Judging from the ſtyle of the engraving, one would conclude, that he was a diſciple of Romain de Hooghe, whoſe manner he has affected to imitate. I have ſeen alſo by him, a head of *Oliver Cromwell*, in an oval.

LUDOVIS LANA.

Flouriſhed, 1622.

This name is affixed to a ſmall upright plate, repreſenting *St. Sebaſtian*, etched in a ſlight, but maſterly ſtyle, from his own compoſition, and dated 1622.

FERDINAND LANDERER.

Flouriſhed,

This artiſt reſided at Vienna, and engraved ſeveral plates after Schmidt, in a ſtyle ſomething reſembling that of Rembrant.

AHASUERE DE LANFELD.

Flouriſhed,

An old engraver on wood, to whom the ſmall prints, marked with a ſingular monogram, compoſed of an A. a V. an E. or a U. and an L. are attributed. See this monogram copied on the plate at the end of the volume. The monogram of Londerſel has by ſome authors been alſo given to this maſter; but probably without foundation. See LONDERSEL.

PETER LANDRY.

Flouriſhed, 1665.

A French engraver, who was much employed for the bookſellers. We have a variety of *portraits* and *frontiſpieces* by him, executed entirely with the graver, in a ſtiff, heavy ſtyle; alſo ſome prints after Teſtelin and other maſters. Among his beſt portraits, may be reckoned the following: *Euſtachius de la Salle*, a middling-ſized upright oval plate, from C. le Febere, dated 1661. *Ant. Godeau, an eccleſiaſtic*, from Ardiſſon; and *Francois Leſcuyer, Conſ. Reg.* &c.

JOHN

JOHN LANFRANC.

Born, 1581. Died, 1647.

This great artiſt was born at Parma. He was firſt the diſciple of Agoſtino Carracci; but after the death of this maſter he went to Rome, to ſtudy under Annibale Carracci the brother of Agoſtino. The ſuperiority of his genius ſoon diſcovered itſelf; and he was employed in ſeveral very great undertakings. He chiefly excelled in grand compoſitions, and painted large figures with ſurpriſing ſucceſs. He never attained to that correctneſs, which is conſtantly diſcovered in the works of the Carraccii; and it is remarked, that he attended leſs to this particular, after the death of his maſter Annibale, than while he was living. The honour of knighthood was conferred upon him by Pope Urban VIII. as a reward for the ſatisfaction he had given to that pontiff, by a picture, which he painted by his command, for the church of St. Peter, repreſenting that ſaint attempting to walk upon the water to meet our Saviour. He died 1647, aged 66. We have ſeveral etchings by his hand; but they are very ſlight, haſty productions. They manifeſt, however, the hand of the maſter: and are as follows:

The triumph of a Roman emperor, a large plate, length-ways, from a compoſition of his own.

An emperor haranguing his ſoldiers, the ſame.

Part of the plates from the pictures in the Vatican, by Raphael, commonly known by the name of *Raphael's Bible*. The reſt were executed by Siſto Badalocchio. Lanfranc ſeldom ſigned his name at length; but ſubſtituted the initials thus: G. L°. F. or thus: *Giovanni* L°. F. for *Giovanni Lanfranco fecit*.

MAURITIUS LANG.

Flouriſhed, 1670.

This artiſt was a native of Germany. He reſided at Vienna, and was chiefly, if not entirely, employed by the bookſellers. He worked with the graver only; but in a very ſtiff and taſteleſs ſtyle. *Portraits* conſtitute the chief and beſt part of his works. Several of thoſe in *Priorato's Hiſtory of the emperor Leopold*, are by him. He alſo engraved a variety of frontiſpieces, and other book-plates, which, however, are not worthy of any particular ſpecification.

T. LANGLEY.

Flouriſhed,

By him we have ſome plates of antiquities, very poorly executed. He was apparently a native of England; and ſeveral of his engravings were publiſhed at London.

JOHN LANGLOIS.

Flouriſhed, 1680.

This artiſt was a native of France. He reſided a conſiderable time at Rome,

Rome, and was a member of the French Academy in that city. He alſo engraved a number of plates at Vienna, and figures from the antique ſtatues in an anatomical ſtyle, &c. The following are by him:

Chriſt healing the man ſick of the palſy, a large plate, length-ways, from Bon de Boullogne.

St. Luke painting the Virgin and Child, a ſmall upright plate, from Raphael.

The martyrdom of St Stephen, a large upright plate, from Pietro de Cortona.

The martyrdom of St. Paul, a large plate, length-ways, from Bon de Boullogne.

Alſo ſeveral portraits; and amongſt them, that of Mr. *John Law*, a half-ſheet print.

FRANCOIS LANGOT.

Flouriſhed,

This artiſt was a native of France, born at Melun. We have a conſiderable number of engravings by him, chiefly copies from the prints of other maſters, which often bear a great reſemblance to the originals. They are from Cornelius Bloemart, Rubens, Huret, &c.

M. F. LANGREMUS.

Flouriſhed, 1649.

An obſcure artiſt of no note, who engraved *portraits*, *frontiſpieces*, and other *ornaments* for books, &c. in a very indifferent ſtyle.

NICHOLAS LANIER.

Flouriſhed,

He was, ſays Baſan, in the ſervice of Charles the Firſt, in the quality of a muſician; and, having a great love for the fine arts, made a conſiderable collection of drawings, which he cauſed to be engraved; and etched ſeveral of them himſelf.

LANSWERDE. See LAINESWERDE.

N. LAPI.

Flouriſhed, 1760.

He was a native of Italy, and engraved ſeveral of the plates for the *Muſeo Fiorentino*, publiſhed at Florence.

ANTOINETTE LARCHER.

Flouriſhed, 1725.

This ingenious lady was a native of France. We have ſeveral engravings by her hand. I ſhall only mention a ſmall upright plate, repreſenting

Judith ſtanding upon the head of Holofernes, from Raphael, etched in a ſlight ſtyle, and finiſhed with the graver. Her name is ſigned *Toinette Larcher*.

N. DE LARMESSIN.

Flouriſhed, 1660.

This artiſt was certainly a native of France. He worked entirely with the graver, and ſeems chiefly to have confined himſelf to portraits; ſome of which he has executed in a very pleaſing ſtyle. I ſhall mention only the following: *Maximilian Henry, archbiſhop of Cologne*, in folio; alſo *Balthaſar Moretus*, *Paul Manutius*, *Larentius Coſter*, and *John Guttenberg*, for a Hiſtory of Printing; the laſt is engraved with ſingle ſtrokes, without any hatching, in the manner uſually adopted by Claude Mellan. See the monogram, which he often uſed, compoſed of an N. a D. and an L. on the plate at the end of the volume. He ſometimes ſigned the initials N. L. only, or N. L. F. the F. as uſual, ſtanding for *fecit*.

NICOLAS DE LARMESSIN.

Flouriſhed, 1730.

This artiſt was a native of France, and probably of the ſame family with N. de Larmeſſin, mentioned in the preceding article. He was an engraver of ſome note, and frequently united the point with the graver in the execution of his works. His figures, thoſe eſpecially which are performed with the graver only, are cold and ſilvery; his outlines are often incorrect, and the extremities of his figures very indifferently marked. His prints, in general, may be conſidered as the production rather of labour than of taſte or genius. I ſhall mention the following engravings only:

The viſion of Ezekiel, a middling-ſized upright plate, from Raphael.

A holy family, the ſame, from the ſame painter.

The Virgin holding the infant Jeſus, a ſmall upright plate, the ſame.

St. John the Evangeliſt, a middling-ſized upright plate, the ſame. Theſe four prints, with ſeveral others by him, are in the collection commonly known by the name of the *Crozat Cabinet*.

The portrait of *Louis* XV. *king of France*, both on horſeback and on foot, middling-ſized upright plates, from John Baptiſt Vanloo.

The portrait of the queen of France, a whole length, the ſame from the ſame.

A ſet of ſmall upright prints for *the Fables of La Fontaine*, from Lancret, Boucher, and other maſters.

He engraved alſo from Watteau, Pierre, Le Moine, &c.

MICHAEL LASNE.

Born, 1595. Died, 1667.

This artiſt was born at Caen in Normandy; but he reſided chiefly at Paris, where he died in 1667, aged 72. He was a man of ability, and worked

entirely with the graver, which he handled with much facility; and affected a bold, open ſtyle, greatly reſembling that of Villamena; but a dryneſs and want of taſte are frequently to be diſcovered in his works; and his outlines of the naked parts of the human figure, the extremities eſpecially, are often incorrect and heavy. When he did not ſign his name at length, he ſubſtituted a monogram, compoſed of an M. and an L. joined together, in the manner expreſſed upon the plate at the end of the volume. The following prints may be reckoned among his moſt eſteemed performances.

The viſitation of the Virgin, a middling-ſized upright plate; from Lodovico Carracci.

The Silence, ſo called becauſe it repreſents the infant Chriſt ſleeeping, and the Virgin holding up her finger to St. John, who is approaching the infant, from Annibale Carracci, a middling-ſized plate, length-ways. This has been engraved by ſeveral other maſters, and lately by Mr. Bartolozzi.

A holy family, from Rubens, a ſmall upright plate.

A dead Chriſt, extended upon a ſtone, and Mary Magdalen ſeated by him; a large plate, length-ways, ſaid to be engraved from a deſign of his own: it is dedicated to Louis XIII.

Chriſt in glory, with St. Peter and St. Paul, a middling-ſized upright plate, from Paolo Veroneſe.

St. Francis d'Aſſiſe receiving the infant Chriſt from the Virgin Mary, a middling-ſized upright plate from Rubens. This is executed in a very neat ſtyle, and much unlike the uſual engravings of this artiſt.

The ſame ſubject, in which Francis de Paul is introduced inſtead of the former St. Francis, and otherwiſe differently treated, from the ſame painter.

A conſiderable number of *portraits* of all ſizes, many of which are greatly eſteemed; among others, that of *Louis* XIII. *on horſeback*, the back-ground of which was engraved by Callot.

He alſo engraved a great variety of other ſubjects from his own compoſitions, and from Titian, Paolo Veroneſe, Spagnoletto, Caſtiglione, Champagne, Vouet, La Hire, Mignard, and other maſters.

NICOLAS LASSAEUS.

Flouriſhed,

By this ingenious artiſt, according to profeſſor Chriſt, we have ſeveral engravings on copper; among others, the portrait of *Boiſſard*, exceedingly well executed. His prints are uſually ſigned with the initials of the names only, as N. L. or N. L. F.

NICOLAS LASTMAN.

Flouriſhed, 1620.

He was the ſon of Peter Laſtman, a painter of Haerlem, and flouriſhed ſoon after the commencement of the ſeventeenth century. His engravings are uſually very neat; but they want both taſte and correctneſs of outline. We have by him,

Chriſt praying in the garden, a middling-ſized upright plate, from his father, Peter Laſtman.

St.

St. Peter delivered from the priſon, the ſame, from John Pinas. Theſe two prints are companions to each other.

The martyrdom of St. Peter, a ſmall upright plate, from Guido.

The portrait of C. Van Mander, copied from a print by J. Saenredam; and part of the plate for Thibault's *Academie de L'eſpée*, publiſhed 1628. To theſe he ſigns his name, "Nicolas Laſtman Amſtel." for Amſterdam; at which city he probably reſided.

J. DE LATER.

Flouriſhed, 1720.

A very indifferent engraver, who apparently reſided at Amſterdam; at leaſt, he engraved ſome large folio *Bible-plates*, from the deſigns of Picart and others, publiſhed in that city, A. D. 1720. He is alſo ſaid to have executed ſeveral portraits in mezzotinto; among others, that of *William the Third, king of England*, with his hat on.

STEPHEN DE LAULNE, or LOSNE.

Flouriſhed, 1570.

This ingenious artiſt was a native of Orleans, and flouriſhed in the ſixteenth century. His engravings are exceedingly numerous, and he may be claſſed among the little maſters; for they are, in general, very ſmall. He copied ſeveral of the prints of Mark Antonio, with ſucceſs; but the far greater part of his plates are executed from his own deſigns. He worked with the graver only, in a ſlight, but neat ſtyle. Laulne poſſeſſed great fertility of invention; and his compoſitions abound with excellent figures; but his drawing is not always correct. His figures are uſually too tall; and, from want of a judicious management of the light and ſhadow, his prints, in general, are deſtitute of effect. In other reſpects, they poſſeſs great merit. He ſeldom, or, I believe, never affixed the name of Laulne to his engravings, but moſt frequently marked them with the initial of his baptiſmal name only; as, S. or S. F. or S. *fecit*; and at other times, *Stephanus*, or *Stephanus fecit*. I ſhall mention the following prints only by this maſter; for his works are by no means uncommon.

The brazen ſerpent, a middling-ſized plate, length-ways, from John Couſſin. This is one of his largeſt engravings.

David and Goliah. The maſſacre of the innocents. The martyrdom of St. Feliciter. The rape of Helen. Several *antique friezes*, &c. copied in ſmall from the prints of Marc Antonio Raimondi.

A great number of ſubjects from his own compoſitions, in circles, ovals, and other forms, for *the Hiſtory of the Bible, the months, the ſeaſons, Ovid's Metamorphoſes*, &c. and a variety of *ornaments* of all kinds.

NICOLAS DE LAUNAY.

Flouriſhed, 1760.

A modern French engraver, who reſided at Paris, at the time Baſan publiſhed his Dictionary. We have by his hand,

A Leda, a ſmall oval plate, and its companion *Endymion*, after Pierre.

Several vignettes for *Ovid's Metamorphoſes*, and ſome *portraits*.

ANDREW LAURENT.

Flouriſhed, 1750.

This artiſt, who, Baſan informs us, was a native of England, reſided at Paris, where he engraved a conſiderable number of plates; particularly the *Gallery at Verſailles*, after the deſigns of Cochin. *Saul conſulting the Witch of Endor*, a middling-ſized upright plate, after Salvator Roſa. *A converſation*, from Teniers, a middling-ſized plate, length-ways, &c. His engravings, though uſually very ſlight, are by no means deſtitute of merit.

C. LAURENTIO.

Flouriſhed, 1660.

A very indifferent engraver, who worked chiefly, if not entirely, for the Bookſellers. Several of the portraits, in *Priorata's Hiſtory of the Emperor Leopold*, are by his hand.

LAURET.

Flouriſhed,

An obſcure artiſt, mentioned by Florent le Comte, who informs us, that he engraved ſome deſigns for *gardening*, &c.

GIACOMO LAURI.

Flouriſhed, 1610.

This artiſt was a native of Rome. He publiſhed, A. D. 1612, a ſet of middling-ſized plates, length-ways, entitled *Antiquæ Urbis, Splendor*, &c. conſiſting of views of all the ancient buildings, &c. at Rome. They are executed by himſelf with the graver only, in a very ſlight and taſteleſs ſtyle. The whole ſet conſiſts of one hundred and ſixty-ſix prints.

MARCELLUS LAURON, or LAROON.

Born, 1653. Died, 1705.

This artiſt was born at the Hague, and inſtructed in the firſt principles of painting by his father, with whom he came into England, and reſided in London, where he made great improvement in the art, and was employed by Sir Godfrey Kneller. He excelled in copying the ſeveral ſtyles of the great maſters, and painted chiefly converſations, hiſtorical ſubjects, and portraits. We have ſome ſlight, ſpirited etchings by this maſter,

of

of *Dutch peaſants*, and other low ſubjects, in a ſtyle ſomething reſembling that of Oſtade. He often uſed a monogram compoſed of an M. and an L. joined together, in the manner expreſſed upon the plate at the end of the volume.

HANS, or JOHN LAUTENSACK.

Flouriſhed, 1530.

This engraver imitated the ſtyle of Sebald Beham; but was far inferior to that artiſt in point of merit. He ſigned his plates with the initials H. L. which he frequently placed upon a tablet; and ſometimes added a graver, or an inſtrument ſomething reſembling it, and the date. I ſhall mention the following prints only by this artiſt: *A boy holding a flag*, a ſmall upright plate. *The martyrdom of St. Catherine*, a ſmall circular plate. *An ornamental plate*, with two boys breaking open a pod, and taking the ſeed from it; a ſmall upright print. *A boy ſtanding upon a globe*, with a bow in his hand. At the bottom is a repreſentation of the Deluge, with many little figures, a ſmall upright plate. *The beheading of John the Baptiſt*, a very ſmall circle, &c. He is alſo ſaid to have engraved upon wood.

HENRY LAUTENSACK.

Flouriſhed, 1550.

This artiſt was the ſon of Hans, or John Lautenſack, mentioned in the preceding article. We have ſeveral dark, incorrect etchings by him. His landſcapes are not without merit; but when he introduced figures into his compoſitions, he did not ſucceed ſo well. He marked his plates with a monogram, compoſed of an H. an S. and an L. in the manner expreſſed upon the plate at the end of the volume. The following are by this maſter.

The flight into Egypt, a ſmall upright plate, dated 1559. *Chriſt healing the blind beggar by the way ſide*, the ſame. *A landſcape*, a ſmall upright plate, dated 1551. *Another landſcape*, into which is introduced ſome figures unloading a cart, dated 1559.

LAUW, or LAW.

Flouriſhed,

He was, according to Baſan, an Engliſh engraver; and by him we have ſeveral mezzotintos, after Teniers and other maſters.

NICOLAS LAUWERS.

Flouriſhed, 1655.

This artiſt was a native of Flanders, and probably ſtudied under Paul Pontius, whoſe ſtyle of engraving he frequently imitated. He poſſeſſed a conſiderable ſhare of merit; but was by no means equal to that great maſter, either in the excellency of the handling of the graver, or knowledge of drawing. He engraved from ſeveral painters; but his beſt works are from the pictures of Rubens. Among others, are the following:

The

The adoration of the wiſe men, a large upright plate, from Rubens.

Chriſt before Pilate, a large upright plate, from the ſame. In the latter impreſſions, the name of Bolſwert is ſubſtituted for that of Lauwers, who perhaps had ſome hand in the execution of this plate.

A deſcent from the croſs, a middling-ſized upright plate, from the ſame.

The triumph of the new law, a very large print, length-ways, on two plates from the ſame.

St. Cecilia, from Gerard Seghers, a middling-ſized plate, length-ways. Alſo ſeveral *portraits* from Rubens and other maſters.

CONRAD LAUWERS.

Flouriſhed, 1660.

This artiſt was brother to Nicolas Lauwers, mentioned in the preceding article. He worked with the graver only, in a manner much reſembling that of his brother; but, I think, he never equalled him in point of merit. We have by him.

Elijah in the deſert, with an angel bringing him food, a large upright plate, from Rubens.

Bacchus and Philemon entertaining Jupiter and Mercury, a large plate, length-ways, from Jaques Jordaens.

Alſo ſeveral portraits; among others, *Mar. Amb. Capello*, from Diepenbeck, and *Ant. Vigier*, Jeſuit, from Coſſiers.

WILLIAM LEADER.

Flouriſhed,

An Engliſh engraver in mezzotinto, by whom we have a print repreſenting *Sampſon in the priſon*, a ſmall upright plate, from Rembrant.

HANS, or JOHN LEDERER.

Flouriſhed,

An artiſt mentioned by profeſſor Chriſt, to whom is attributed ſome of the engravings marked with a monogram, compoſed of an H. and an L. joined together, in the manner expreſſed upon the plate at the end of the volume.

JAQUES LEDERLIN.

Flouriſhed, 1590.

He was a native of Tubingen in Germany, and an engraver on wood. The portraits of *the profeſſors of the Univerſity in that city*, were executed by him, and publiſhed, 1596, by Erhard Zell. There are engravings on wood alſo by this maſter, dated 1590. His monogram, for he did not write his name at length, is compoſed of an I. and an L. with a ſmall heart between them, ſurmounted by an F. with the date uſually added at the bottom. See the plate at the end of the volume.

CHRIS-

CHRISTOPHER LEDERSBASCH.

Flouriſhed,

By this artiſt we have ſome ſlight, incorrect etchings; and among them, one, repreſenting *Samuel preſented in the Temple*, from Romanelli, a large upright plate, arched at the top.

ANTONIUS VAN LEEST.

Flouriſhed,

An engraver on wood of ſome merit, by whom we have *the four Evangeliſts*, which, Papillon informs us, are exceedingly well executed. They are large prints, length-ways.

ROBERT LEETH.

Flouriſhed, 1560.

He was a native of England, and, in conjunction with Anthony Jenkenſon, is commended by Ortelius, as ſkilful in taking the plot of a country. He was, therefore, we may ſuppoſe, an *engraver of maps*.

WILLIAM DE LEEUW.

Flouriſhed, 1660.

He was a native of Flanders, and the diſciple of Soutman, whoſe manner of engraving, or rather etching, he imitated; but his prints are by no means equal to thoſe of his maſter. He drew very incorrectly; and by neglecting to harmonize the ſhadows with the lights, ſeveral of his beſt prints have a harſh, unpleaſing effect. The following are reckoned among his moſt eſtimable works:

Lot with his two daughters, from Rubens; a middling-ſized plate, length-ways. The firſt impreſſions are before the addreſs of Dankertz was added.

Daniel in the lion's den, a large plate, length-ways, from the ſame. The firſt impreſſions of this plate are alſo before the name of Dankertz was added.

Four large plates of *huntings*, from the ſame maſter. Theſe were alſo engraved by Soutman.

David playing on the harp before Saul, a ſmall upright plate.

He alſo engraved from J. Lievins and other maſters. He uſually wrote his name with the W. and L. joined together, and a ſmall O. upon the ſtroke of the L. See the plate at the end of the volume.

THOMAS DE LEEUW.

Flouriſhed, 1690.

This artiſt reſided at Paris, according to profeſſor Chriſt, where he engraved ſeveral plates, which he marked with theſe initials, T. d. l.

J. De Leeuw is a name affixed to the head of *Cowley the poet*, engraved

for the edition of his works in octavo, publiſhed 1700. Perhaps the I. ſhould be a T. the miſtake might be eaſily made.

LE FEBURE. See FEBURE.

GODEFROY LEIGEL.

Flouriſhed, 1526.

This maſter, ſays Papillon, who was a native of Switzerland, engraved a ſet of figures for the *Sacred Hiſtory*, which he marked with a monogram, compoſed of a G. and an L. joined together upon a ſmall tablet; to which he often added the date.

LOUIS LEMPEREUR.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral excellent prints, which prove him to have been a man of genius and ability; among others,

A converſation, from Rubens, a large plate, length-ways. P. Clouet and Chriſtopher Jegher engraved the ſame ſubject.

Aurora and Tithonus, from Pierre, and its companion, *a drunken Silenus*, from Carlo Vanloo; two middling-ſized plates, length-ways.

The female bathers, a middling-ſized upright plate, from C. Vanloo.

CATHERINE ELISABETH COUSINET, the wife of this artiſt, alſo engraved. See COUSINET.

JOHN DENIS LEMPEREUR.

Flouriſhed,

He was a city officer in Paris, and a lover of the arts. He etched ſeveral prints from Pietro de Cortona, Caſtiglione, Van Dyck, and other maſters.

JOHN BAPTIST LEMPEREUR, brother to John Denis Lempereur, was alſo a lover of the arts, and etched a ſmall number of plates; among them *the angel announcing to the ſhepherds the birth of Chriſt*; a middling-ſized upright plate, after Boucher. *The maſſacre of the innocents*, a middling-ſized plate, length-ways, from Pierre; and ſeveral *landſcapes* from his own deſigns.

LENOZ.

Flouriſhed,

A name affixed to a ſmall upright plate, on which is repreſented *a figure digging*, very neatly engraved, and well proportioned.

JOHN LENFANT.

Born, Died, 1647.

He was born at Abbeville in Picardie; but he reſided principally at Paris, where

where he died 1647. He was the diſciple of Claude Mellan, whoſe ſtyle he uſually imitated, but he fell greatly ſhort of his maſter, in point of ability as an artiſt. The larger part of his engravings were performed with ſingle ſtrokes, without any croſs ſtrokes laid upon them. They are neatly executed with the graver only; but in a cold, taſteleſs ſtyle. We have a great number of plates by him, particularly portraits; among which are *the comte de Brienne*, a ſmall upright plate, from Le Brun. *Jacobus de Souvre in Gallia Princeps*, a middling-ſized upright plate, half figure, from Mignard; alſo *Renatus de Marillac*, engraved from a deſign of his own, taken from the life. And a variety of other ſubjects, from Annibale Carracci, Guido, Loir, Nanteuil, Lefebure, &c.

HANS, or JOHN LENCKER.

Flouriſhed,

An ancient engraver, to whom ſeveral of the prints, marked with an H. and an L. joined together are attributed. But none of theſe engravings are ſpecified by the authors who mention them.

BERNARD LENS, the ELDER.

Born, 1659. Died, 1725.

He was the ſon of Bernard Lens, a painter, who died in London, A. D. 1708. He was a mezzotinto ſcraper, and a drawing maſter; and we have ſome few etchings by his hand. He was alſo employed to make drawings for Sturt and other engravers. He died A. D. 1725, aged 66. He ſcraped in mezzotinto *the judgment of Paris*, from Sir Peter Lely; a conſiderable number of *portraits*, *hiſtorical ſubjects*, and *landſcapes*; and ſeveral *views*, *flower-pieces*, &c. They are executed in a ſtyle, however, that does him no great honour. He made alſo ſeveral drawings in Indian ink, of *views in England*.

BERNARD LENS, the YOUNGER.

Flouriſhed, 1710.

This artiſt was the ſon of Bernard Lens, mentioned in the preceding article. He was drawing-maſter to the late duke of Cumberland, and the princeſſes Mary and Louiſa. He excelled principally in making drawings in water colours, which he performed in a moſt admirable manner, from the pictures of Rubens and Van Dyck. It is remarked to the honour of Lens, that he added to the character of an excellent artiſt, that of a good man. He died ſome years ſince, at Knight's-bridge, where he had retired after ſelling his collection. We have three or four little books of *landſcapes* etched by him, and ſome few *portraits*, &c.

JOHN FRANCIS LEONART, or LEONARD.

Flouriſhed, 1670.

This artiſt was a native of Bruſſels, or at leaſt he reſided there, and alſo

at Nuremberg. Portraits, for books form the chief part of his works, which he executed with the graver, and in mezzotinto; but his prints in both manners are exceedingly indifferent. Some of his engraved plates are to be found in *the Hiſtory of the Emperor Leopold*, by Galezze Gualda, publiſhed at Vienna, 1674; and in mezzotinto we have ſeveral by him from Van Dyck, and other maſters.

HENRY LEONARD.

Flouriſhed, 1670.

Leonard was a very indifferent engraver. He reſided at Venice, where he executed ſeveral portraits for *the Hiſtory of the Emperor Leopold*, publiſhed at Venice, 1674. He uſually ſigned his name, *Leonardus*, in order to make a diſtinction between his works, and thoſe of John Francis Leonart, mentioned in the preceding article; for both of them at times engraved for the ſame publications.

FRANCESCO LEONCINI.

Flouriſhed,

This name is affixed to a ſlight, incorrect etching in the painter's ſtyle, bearing ſome reſemblance to that of Baptiſta Franco. It is a ſmall upright plate, and repreſents *the flight into Egypt*. Three boys are depicted, ſleeping in the fore-ground, emblematical perhaps of the innocents which were ſlain; and St John appears kneeling towards the right hand. He ſigns his name, "Franceſco Leoncini de St. Geminiano F. et inventor."

LEON DAVEN. See DAVEN.

G. LEONE.

Flouriſhed, 1690.

An Italian painter; but, I preſume, of no great note. He flouriſhed towards the concluſion of the laſt century. We have, etched from his own deſigns, two ſets of *animals*, which are executed in a ſpirited manner.

OTTAVIO LEONI.

Flouriſhed, 1620.

This artiſt was a native of Rome; and, under the inſtruction of his father, he attained to ſome degree of excellence as a painter. We have by his hand a ſet of *portraits of the painters*, engraved on ſmall upright plates, in a very ſingular manner. The hair and draperies are executed with ſtrokes, and the faces with round dots; the dark parts of the eyes and ſharp ſhadows being aſſiſted with ſtrokes, which are managed in a ſkilful manner, and produce a very pleaſing effect. Theſe heads are finely drawn; and ſome of them finiſhed in a much higher ſtyle, than is uſual with painters, when they take up the point or the graver. This ſet of prints was publiſhed at Rome in 1624.

BERNARD LEPICIE.

Flouriſhed, 1730.

This artiſt was a native of France, and probably inſtructed in the art of engraving by John Audran, whoſe ſtyle he imitated, and ſometimes with no ſmall degree of ſucceſs. He did not draw very correctly, yet his beſt prints are by no means deſtitute of merit. He was invited into England, I believe by Du Boſc. It is certain, however, that he aſſiſted that engraver in the execution of the *Cartoons*, upon a ſmaller ſcale than thoſe of Dorigny, for the bookſellers; but theſe are by no means favourable ſpecimens of this artiſt's abilities. Some few of his plates are executed almoſt entirely with the graver; but in a cold and ſilvery ſtyle. How long he reſided in London, I do not know; neither have we any account where he died. The following engravings are by him:

The circumciſion of Chriſt, from Julio Romano.

Jupiter and Juno, the ſame, from the ſame.

Jupiter and Io, the ſame.

St. John preaching in the wilderneſs, after Bacchiche. All theſe plates were engraved for the collection of prints known by the name of the Crozat Cabinet.

Town love, and its companion, *the village love*; two middling-ſized oval plates, from Charles Coypel.

Alſo ſeveral portraits; among others, that of *Charles the Firſt of England*, with his child, repreſented as in priſon.

RENEE ELISABETH MARLIE, the widow of Lepicie, engraved

The Flemiſh cook, a middling-ſized upright plate, from Teniers; and ſeveral other prints, from Chardin and other maſters.

J. M. LERCH.

Flouriſhed, 1670.

He reſided at Vienna, where, conjointly with Hoffman, he engraved and publiſhed *the ſiege of Brandenburg*; a large three-ſheet print, from Nypoort. It is badly etched, in a ſlight, coarſe ſtyle, without effect. Several portraits for *Priorata's Hiſtory of the Emperor Leopold*, are by this engraver; but they are very indifferently executed.

DE LERPINIERE.

Born, Died, 1785.

This artiſt was a landſcape painter, who reſided at Walcot Place, Lambeth, where he died. We have two large *landſcapes with ruins*, coarſely engraved by him from the deſigns of John Taylor, Eſq.

HENRY DE LETH.

Flouriſhed,

He reſided at Amſterdam, where he engraved and publiſhed one hundred *views of Kennemland*, which are very indifferently executed.

THOMAS DE LEU.

Flouriſhed, 1580.

This artiſt was a native of France. He worked entirely with the graver, in a very neat, clear ſtyle, much reſembling that of the Wierix's. Had he poſſeſſed as much taſte, as he did ſkill in the management of the mechanical part of his plates, he might doubtleſs have been ranked among the firſt maſters in the art of engraving; but there is a ſtiffneſs in his works, which, joined to a want of correctneſs in the outlines, leſſens their value. However, they ſtill poſſeſs great merit, his portraits eſpecially, of which he engraved a prodigious number.

I ſhall mention by this artiſt, only, an *ecce homo*, with angels bearing the ſymbols of the paſſion. *The twelve Sibyl's*, from his own deſigns, and *Juſtice rewarding the labours of the huſbandman*, from Frederic Zuccaro.

Among his portraits, I think that of *M. Nicolas de Neufville* is a fine ſpecimen of his ability.

J. LEUPENICIE.

Flouriſhed, 1677.

By this artiſt we have ſome ſlight etchings, retouched with the graver. They appear to be the works of a painter; but they do not bear the marks of a ſuperior genius. They are middling-ſized plates, length-ways, and repreſent *various views in Holland*, and are dated 1677.

LUCAS of LEYDEN. See JACOBS.

LEYSEBETTEN. See LISEBETTEN.

HUMPHRY LHUYD.

Flouriſhed, 1570.

This artiſt, who was probably a native of Wales, engraved *a map of Denbighſhire* for Abraham Ortelius's *Theatrum Orbis Terrarum*, printed at Cologn, A. D. 1572.

MATTHEW LIART.

Flouriſhed, 1770.

He was a native of England, and reſided at London; but never arrived at any ſuperior degree of excellence in the art of engraving. He was a ſtudent in the Royal Academy, and died ſome few years ſince. We have by him *the ſacrifice of Abraham*, from Andrea Sacchi, a middling-ſized plate, length-ways; and *the death of Adonis*, from a picture by Mr. Weſt, the ſame.

GEORGE LIBERAL.

Flouriſhed, 1565.

An ancient painter, and engraver on wood. This artiſt, in conjunction with M. Wolfgang Miererpeck, deſigned and engraved on wood the large *plants and animals*, for *the Commentaries of Matthiolus upon Dioſcorides*. The only

only account we have of Liberal is from Matthiolus, who calls him *Homo Artis pingendi peretiſſimus.*

GIULIO LICINIO, called PORDENONE.

Born, 1520. Died, 1570.

This artiſt was born at Venice, and was called Pordenone, from his uncle Giovanni Antonio Licinis, who was a native of that place. Giulio excelled in hiſtorical painting; and imitated his uncle's mode of colouring with much exactneſs. He alſo made ſeveral etchings from his uncle's deſigns.

G. ANTONIO LICINIS, is alſo ſaid to have etched ſome few prints, which are marked A. L. P. I.

HANS, or JOHN LIEFRINCK.

Flouriſhed, 1631.

One of thoſe maſters who are diſtinguiſhed by the name of *little maſters*, on account of the diminutiveneſs of their works. Liefrinck, I believe, publiſhed many prints, engraved by other maſters, which have been falſely attributed to him; thoſe in particular marked with a monogram, compoſed of an H. with a C. upon the croſs bar of the H. If theſe prints were engraved by him, the monogram muſt ſtand for the name of the inventor. He certainly did engrave himſelf, and worked with the graver only; but his prints have no particular merit to recommend them. We have by him a ſet of twelve ſmall plates, length-ways, repreſenting *birds of various kinds.* Alſo ſeveral plates of *ornaments*, and other trifling ſubjects. Some engravings, marked with the letters H. L. are alſo attributed to him.

JAN, or JOHN LIEVENS.

Born, 1607. Died,

This celebrated artiſt was a native of Leyden. He diſcovered an early inclination for the arts, and was the diſciple firſt of Joris van Schooten, and afterwards of Peter Laſtman. He excelled principally in painting of portraits; but he alſo executed ſeveral hiſtorical ſubjects with great ſucceſs. He came over into England, where he reſided three years, and painted the portraits of *Charles the Firſt, the queen, the prince of Wales*, and ſeveral of *the nobility*; after which he returned to Antwerp, where he met with full employment for his pencil. We have ſeveral etchings by this maſter, which are performed in a ſlight, but maſterly manner. The chiaro ſcuro is very ſkilfully managed in them, ſo as to produce a moſt powerful effect. His ſtyle of etching bears ſome reſemblance to that of Rembrant; but it is coarſer, in general, and leſs finiſhed. The following are by him, all of them from his own deſigns.

The reſurrection of Lazarus, a middling-ſized upright plate.

St Jerom ſeated in his cell, holding a crucifix, a ſmall upright plate.

St. Francis holding a ſcull, the ſame.

Several excellent portraits; and, amongſt them,

Ephraim Bonus, a half figure ſeated in a chair.

Jacobus Gouters, etched by Lievens; but the face apparently was finiſhed afterwards by Cornelius Viſſcher.

Daniel

Daniel Heniſius,

Alſo ſeveral ſtudies of *heads,* &c. of various ſizes. He frequently neglected to ſign his name at length, and ſubſtituted the initials I. L. only; and ſometimes his name is ſpelt *Lyvyns.*

JOHN LIGHTBODY.

Flouriſhed,

An obſcure Engliſh engraver, whoſe works have very little merit to recommend them. I have ſeen the name affixed to a few ſmall etchings of *beggars.* And perhaps the ſmall wooden cuts, for books marked with the initials I. L. are by this artiſt. They are, however, as indifferent as his etchings.

WILLIAM LIGHTFOOT.

Flouriſhed, 1660.

Evelyn ſpeaking concerning this artiſt, uſed theſe words, " Lightfoot " hath a very curious graver, and ſpecial talent for the neatneſs of his ſtroke, " little inferior to Wierix." He mentions alſo " two or three *madonas,*" as publiſhed by him, which met with the approbation of the public. I am not acquainted with this artiſt, or his works; but I conceive him to be the ſame with William Lightfoot the painter, who was an Engliſhman, and reſided at London. He excelled in painting of perſpective views, architecture, and landſcapes. He was alſo concerned in ornamenting ſome part of the Royal Exchange.

FRANCOIS DE LIGNY.

Flouriſhed,

We only know of two very indifferent *landſcapes* by this engraver. They are middling-ſized plates, length-ways, after Le Gaſpre.

GIACOMO LIGOZIO

Flouriſhed, 1600.

He was an Italian painter of ſome degree of eminence, and excelled principally in hiſtorical ſubjects. He was in great favour with the grand duke of Tuſcany, by whom he was much employed. This artiſt engraved both on copper and on wood, chiefly from his own compoſitions.

HANS, or JOHN VON LINCK.

Flouriſhed,

I am not acquainted with the works of this artiſt. He is mentioned by profeſſor Chriſt, as an engraver; and the prints marked with a monogram, compoſed of an H. an L. and an F. joined together, in the manner expreſſed upon the plate at the end of the volume, are attributed to him; and the monogram is thus explained by that author, *Hans Von Linck Faciebat.*

CHRIS-

CHRISTIAN PHILIP LINDEMAN.

Flouriſhed, 1725.

A modern engraver, who reſided at Augſburg, where he executed a conſiderable number of plates. He frequently marked his engravings with the initials of his names only, thus, C. P. L. and ſometimes added the date.

DANIEL LINDENMACHER.

Flouriſhed,

To this artiſt are attributed the engravings, marked with a ſingle monogram, compoſed of a D. an M. and an L. joined together, in the manner expreſſed upon the plate at the end of the volume.

JOHN LINGLEBACH.

Born, 1625. Died, 1687.

This artiſt was born at Frankfort upon the Maine. He learned the art of painting in Holland, and went from thence to Rome to complete his ſtudies. He principally excelled in painting battles, fairs, ſea-ports, and ſea-fights; and his pictures are ſpoken of with the warmeſt commendations. We have ſome ſlight, but maſterly etchings by his hand, repreſenting *landſcapes, ſhipping*, &c. from his own compoſitions.

P. LION.

Flouriſhed, 1774.

The name of a modern engraver affixed to the portrait of *the Comte de Guſries*, in mezzotinto, dated 1774.

MICHAEL LIOTARD.

Flouriſhed, 1760.

A modern engraver, who was born at Geneva, where he reſided at the time Baſan publiſhed his Dictionary of Engravers. While he was upon his ſtudies at Venice, he engraved *Venus in her chariot*; *Apollo riſing from the water*; *Bacchus and Ariadne*; *Pan and Syrinx*; *and the rape of Europa*: all large plates, from the Cartoons painted in freſco, in the palace of the duke of Parma, by Carlo Cignani; and a ſet of *ſubjects from the Bible*, conſiſting of nine large plates, from Sebaſtian Ricci.

JOHN STEPHEN LIOTARD.

Flouriſhed, 1760.

This artiſt was a painter, and brother to Michael Liotard, mentioned in the preceding article. He reſided ſays Baſan, ſeveral years in Italy, alſo at Conſtantinople, and in Germany. He etched a few portraits; among others *his own, a whole length with a long beard*, a ſmall upright plate; alſo that

of *M. Herault, lieutenant-general of the police at Paris*, a middling-ſized upright plate.

PETER VAN LISEBETTEN, or LISEBETIUS.

Flouriſhed, 1660.

A very indifferent artiſt, who engraved ſeveral of the plates for the collection of prints, known by the name of the Gallery of Teniers. They are performed in a coarſe, incorrect ſtyle; and by no means worth ſpecifying. We have alſo ſome *portraits* by his hand; equally indifferent.

CLAUDE ANTOINE LITTRET.

Born, 1735. Died, 1755.

This engraver was a Frenchman; and really his works poſſeſs ſome merit; eſpecially thoſe which are executed in a ſlight ſtyle. He came over into England about the year 1768; but he did not meet with much encouragement. He reſided at London, a conſiderable time, and returning to his own country died at Rouen, A. D. 1755, aged 40. His principal performances are,

The concert of the grand ſultan, a large plate, length-ways, from Vanloo.

The portrait of M. de Sartine, a ſmall upright plate.

Love conducted by Fidelity, and its companion, ſmall upright plates, from Schenau. His laſt work was the portrait of *lord Mansfield*, a whole length, ſeated in a chair, from D. Martin; but Littret dying before it was completed, the painter undertook to finiſh it himſelf, which taſk he performed with great ſucceſs.

ANGE LAURENT DE LA LIVE.

Flouriſhed,

He is mentioned by Baſan as a modern connoiſſeur, who for his own amuſement etched ſeveral plates; particularly ſome little *ſubjects and landſcapes*, from Boucher; a ſet of ſmall upright plates of *caricaturas*, after Selis; a *group of beggars*, with this title, *Les Fermiers brûles*; a middling ſized upright plate, after Greuze.

LIVENS. See LIEVENS.

J. LLOYD.

Flouriſhed,

A name affixed to a portrait of *Hamet ben Hamet*; a middling-ſized, upright plate, in an oval border.

MICHAEL VAN LOCHOM.

Flouriſhed, 1635.

An artiſt of no kind of note. He reſided at Paris, where, ſays Baſan, he engraved

engraved ſeveral plates for Criſpin de Paſſe, whoſe ſtyle he endeavoured to imitate. It is certain, that he worked with the graver only, and in a very indifferent manner. His labours ſeem to have been chiefly for the bookſellers. I ſhall mention only *a frontiſpiece to the Life of Louis the Thirteenth*, into which are introduced ſeveral ſmall figures, and a *portrait* of that monarch on horſeback. This appears to me to be one of his beſt prints. It is dated 1630. Several portraits annexed to *the Works of Hipocrates*, publiſhed at Paris, 1639. Other *portraits* after Ferdinand Elle, &c. Some authors have falſely attributed to this artiſt the prints marked with an M. and an L. joined together; but they certainly belong rather to Michael Laſne.

H. Von Lochom is mentioned as an engraver by profeſſor Chriſt, who, however, ſpeaks very doubtfully upon the ſubject. To him, by ſome authors, are attributed the prints marked with theſe initials, H. v. L.

B. V. LOCHOM, or LOCHON.

Flouriſhed,

By this artiſt we have a ſet of ſmall ornamental plates for goldſmiths and jewellers, from H. Tangen, engraved in conjunction with H. Janſſen. They are executed in a very neat ſtyle. We have alſo by him a ſet of ſmall plates apparently from his own deſigns, repreſenting *huntings of various kinds*; which, from the ſingularity of their forms, I ſhould ſuſpect to have been intended for fans.

RENE LOCHON.

Flouriſhed, 1650.

This artiſt was a native of France. He worked entirely with the graver; and portraits, ſome of which ſeem to have been executed from his own deſigns, formed the far greater, as well as the beſt part of his performances. His ſtyle of engraving bears ſome diſtant reſemblance to that of Nanteuil; but, in point of merit, his works are far inferior to thoſe of that great maſter. I ſhall not particularize any of his portraits; they are by no means uncommon. Le Comte, enumerating his works, ſays he engraved fifty-one plates from the following painters, namely, Guido, Nicolo Pouſſin, Champagne, and Chauveau; amongſt which are part of the prints for a work entitled, *Les Tableaux de la Penitence*, in ſmall folio, from the laſt mentioned maſter.

LOCKLEY.

Flouriſhed,

The name of an engraver of no note, affixed to the portrait of *Michael Malard*, in octavo.

LODER.

Flouriſhed, 1760.

A modern painter. He was, according to Baſan, a native of Germany. We have, as that author informs us, ſeveral etchings by his hand.

WILLIAM LODGE.

Born, 1649. Died, 1689.

This ingenious artiſt was the ſon of Mr. William Lodge, a gentleman of ſome conſequence in the town of Leeds. He was born July 4, 1649, and became the heir of three hundred pounds a year. From ſchool he went to the Univerſity of Cambridge, where he reſided ſome time at Jeſus college; from whence he was ſent to Lincoln's-Inn, to ſtudy the law. But this employment not ſuiting his genius, he choſe to travel; and attended Lord Falconberg to Venice, where that nobleman was ſent as ambaſſador from the Britiſh court. In this city he met with Giacomo Barri's *Viaggio Pittoreſco*, in which is contained an account of the moſt eſtimable pictures in Italy, and alſo of the famous cabinet of Canon Settala at Milan. He was ſo pleaſed with this work, that he tranſlated it into Engliſh, and added the heads of the great painters, etched by himſelf, and a map of Italy. It was printed, A. D. 1679.

On his return to England, he contracted a ſtrict friendſhip with Francis Place, whoſe diſpoſition greatly reſembled his own. They uſed frequently to make excurſions together, for two or three months at a time, as occaſion ſerved, in order to draw views of the country. It happened once, as they were amuſing themſelves in this manner in Wales, they were taken up as jeſuitical ſpies (it being at the time of the diſcovery of the Popiſh plot) and put into priſon, notwithſtanding all their remonſtrances; where they were confined, till the arrival of ſome of their friends from Cheſter, who confirming their innocence, they were releaſed.

Lodge died at Leeds; and it was intended to bury his corps at Giſburn, near Craven. But by the accident of the hearſe breaking down at Harwood, as it was paſſing through that place, and the coffin being much damaged, he was interred there, Aug. 27, 1689.

Beſides the portraits above-mentioned, we have ſeveral views by this artiſt, etched in a ſlight, but ſpirited ſtyle, from his own deſigns, which he made both abroad and at home. They bear the marks of genius and a good taſte.

I ſhall particularize the following:

A ſet of middling-ſized plates, length-ways, entitled, *a Book of divers Proſpects, done after the life by William Lodge.*

A ſheet print, containing the *views of Leeds* and *Wakefield.*

View of the city of York, a middling-ſized plate, length-ways.

Lambeth houſe, from the Thames.

The Pont du Gard in Languedoc, ſigned with a monogram, compoſed of a W. and an L. joined together. See the plate of monograms at the end of the volume.

Several other views of *churches, caſtles*, &c.

ARNOLD LOEMANS.

Flouriſhed,

An engraver and printſeller. He flouriſhed towards the concluſion of the laſt century, and reſided at Antwerp. We have ſome engravings of but little account

account by him, from the Flemiſh maſters; alſo ſeveral portraits; and, among them, that of *Jaques Callot*, the artiſt.

DAVID LOGGAN.

Born, Died, 1693.

He was a native of Dantzick, and, according to ſome authors, received his firſt inſtructions in the art of engraving from Simon de Paſs, in Denmark. He afterwards reſided in Holland, and ſtudied under Hondius. From thence he came into England. He met with encouragement at both the Univerſities; but particularly at Oxford, where he ſtayed a conſiderable time, and married Mrs. Jordan, a woman of a good family, near Witney in Oxfordſhire; by whom he had, at leaſt, one ſon, who was fellow of Magdalen College. In the latter part of his life, he reſided in London, at a houſe in Leiceſter Fields, where he died A. D. 1693. His prints are dated from 1653.

He worked, in general, with the graver only, in a neat, but ſtiff and dry ſtyle, without the leaſt appearance of taſte or genius. We have, however, ſome few etchings by him; but they are things of little conſequence. His portraits, of which he executed a great number, are chiefly after drawings of his own, which he made from the life in black lead. Dryden, in his Art of Poetry, ſatyrizes a vain poet with theſe ſevere lines:

> And at the front of all his ſenſeleſs plays,
> Makes *David Loggan* crown his head with bays.

The following engravings are by this artiſt:

Two views of *Oxford*, on one ſheet. Views of the different *public buildings* at Oxford. Eleven plates, intitled, *Habitus Academicorum Oxoniæ, à Doctore ad Servientem*, or the *Habits of the Academics of Oxford, from the Doctor to the Servitor*.

Two views of *Cambridge*. A whole-ſheet view of *King's College Chapel*, in the ſame univerſity. It is ſaid, that he hurt his eyes whilſt he was making the drawing for this plate. To theſe I ſhall add the following portraits, which are uſually reckoned among his beſt prints:

George, duke of Albemarle, a half-ſheet print, from the life.

Sir Edward Coke, the ſame.

Edward, earl of Clarendon, the ſame.

Lord keeper Guilford, the ſame, in an oval.

Mother Louſe of Louſe-Hall, a half-ſheet print. To this engraving, it is ſaid, that he owed much of that reputation, which he gained at Oxford. Valck aſſiſted him in the portraits of *Thomas Iſham* and *Robert Strafford*.

NICHOLAS LOIR.

Born, 1624. Died, 1679.

This artiſt was a native of Paris, and the ſon of a goldſmith in that city. He learned the art of painting under Le Brun, or, as others ſay, Le Sueur,

and went to Rome, whilſt he was yet young, to finiſh his ſtudies. It is remarked of him, that he poſſeſſed every talent neceſſary to complete the artiſt; but from the little attention he paid to the correction of his firſt thoughts, before he proceeded to the execution of them, his works are by no means equal to the expectations that were formed of him, from his juvenile eſſays. His drawing, though mannered, is, in general, very correct, eſpecially in the female figures and infants, which he introduced into his paintings. He died at the age of 55, being at that time profeſſor of painting in the Royal Academy of Paris. We have about one hundred and fifty etchings by his hand, which are executed in a ſlight, but bold, free ſtyle; and ſome of them finiſhed with more care, than painters uſually beſtow upon their plates. I ſhall mention the following only from his own deſigns.

Twelve ſmall upright ſubjects of *the Virgin and Child.*

Cleobis and Biton, drawing the chariot in which their Mother is ſeated, to the temple of Juno; a middling-ſized plate, length-ways.

Two *landſcapes*, large plates, length-ways.

ALEXIS LOIR.

Flouriſhed, 1660.

This artiſt was brother to Nicholas Loir, mentioned in the preceding article. He was brought up by his father in the profeſſion of a goldſmith, to which he alſo joined that of an engraver; and ſucceeded in both. He handled the point and the graver with great facility; and thoſe prints appear to me to be the moſt ſpirited and beſt, in which he has intermixed an equal proportion of both. He drew correctly, and ſtudied to preſerve the ſtyle of the maſter he worked after; but from his covering the lights too equally, we often find a flatneſs and want of effect, even in his moſt eſtimable works. The following are by him:

The fall of the evil angels, a large upright print on two plates, from Le Brun.

The murder of the innocents, a very large print, length-ways, from the ſame, on two plates.

Moſes found by Pharaoh's daughter, a large plate, length-ways, from Pouſſin,

A dead Chriſt with the Virgin Mary, a large upright plate, arched at top, from Mignard.

Chriſt preſented in the Temple, a large upright plate, from Jouvenet.

Chriſt at the foot of the croſs, ſurrounded by many figures, the ſame, from the ſame.

Alſo ſeveral etchings from his brother's deſigns, *ornaments*, &c.

LOISEL.

Flouriſhed, 1645.

A native of France, who reſided apparently at Paris, where he engraved ſeveral of the plates for the large folio volume of *Plans and Views*, publiſhed by Beaulieu.

P. Loi-

P. Loisell, the name of an engraver, far inferior to the preceding artiſt, affixed to ſome ſlight etchings, ſomething in the ſtyle of Gaywood, for, (if I miſtake not) Benlowe's *Theophilia*, or *Love's Sacrifice*. He might perhaps be of the ſame family.

PETER LOISY.

Flouriſhed, 1663.

This artiſt appears to have been a native of France. He was a goldſmith, and an engraver of the matrices or dies for the ſtriking of money. He publiſhed an heraldrical book in folio, entitled, *Eſtat de L'illuſtre confreire de Sanct George en la franche Bourgougne, avec les Armes, blaſons, et receptions des Srs. conferes vivants* 1663. It conſiſts of the coats of arms, incloſed in ornamental borders. They are executed entirely with the graver, in a dark, heavy ſtyle. He uſually ſigns his name "Petrus de Loiſy;" to which he adds the word *Biſuntinus*; and at the end he calls himſelf *Pierre de Loiſy, Maiſtre orphaivre et graveur des monnoyes de Beſancon.*

P. De Loisi, or Loisy, a native, as he himſelf informs us, of *Burgundy*, is a name affixed to ſeveral portraits, among others, to that of *Bonaventura comes abuquoys*, dated 1620. Theſe can hardly be executed by the maſter above-mentioned, as there is a diſtance of forty-three years between the dates; yet the ſimiliarity of the ſtyle of engraving, ſeems greatly to favour the ſuppoſition that they were.

LORENZO LOLI.

Flouriſhed, 1650.

This artiſt was a native of Bologna, and the ſcholar of Guido. As a painter, I believe, he never attained to any very ſuperior degree of excellence. We have ſeveral ſlight, but ſpirited etchings by him from Guido, Sirani, and alſo from his own deſigns. In theſe he has evidently imitated the ſtyle of Guido; but in point of correctneſs or character he has by no means equalled the etchings by that great maſter.

The following, among others, are by him:

A holy family, from Guido, into which St. John is introduced, and Joſeph is repreſented leaning upon a pedeſtal; a ſmall upright plate.

Flight into Egypt, a middling-ſized upright plate, from the ſame maſter. Poilly alſo engraved this ſubject.

A holy family, with Elizabeth holding a book, a ſmall upright plate in an oval, from Sirani.

An angel flying over a globe, blowing a trumpet; a ſmall upright plate, from the ſame maſter.

St. Jerom ſeated at the foot of a crucifix, a ſmall upright plate, from the ſame.

The Virgin Mary appearing to St. Francis and St. Auguſtine, from a deſign of his own.

He did not always ſign his name at length, but often thus L. LL. F. or L. Lo. F. or *Laur. Lol.* &c.

LAMBERT LOMBARD.

Flouriſhed,

This artiſt, who was a painter and architect at Liege, has been by Sandrart, and other authors after him, falſely confounded with Lambert Suavius, who was his diſciple. By Suavius we have many engravings; but Lombard does not appear to have engraved at all.

CLAUDE LOMBARD.

Flouriſhed, 1665.

He is mentioned doubtfully by profeſſor Chriſt, as an engraver of Paris, to whom the prints, marked with the initials C. L. with the date 1665, are uſually attributed. I am not acquainted with his works.

PETER LOMBARD, or LOMBART.

Flouriſhed, 1660.

This artiſt was a native of France, if not of Paris, where he learned the art of engraving. It appears, that he came into England before the Revolution, becauſe ſome of his plates for Engliſh publications are dated prior to that event. How long he ſtayed here is quite uncertain; but it is thought, that he was not returned to France in the year 1672, at which time a ſet of eight prints, *the ſeven ſciences* and *the frontiſpiece*, are mentioned in Overton's Catalogue, as engraved by him. This artiſt executed a vaſt variety of plates, as well hiſtorical as emblematical; which, however, were chiefly for books. But his beſt works are portraits; and of theſe he produced a conſiderable number.

He rarely etched, but, in general, executed his plates entirely with the graver. He worked in a very neat, laboured ſtyle; and if his good taſte had been equal to his aſſiduity, his works might have compared with thoſe of the firſt maſters. He was not only deficient in taſte, but his drawing is frequently incorrect; his outlines are hard; and the continual ſameneſs, which runs through all his engravings, is diſguſting to the eye. Beſides, the dark ſhadows want force and boldneſs; and the lights are too equally covered, which gives a flatneſs to the figures, and prevents their relieving from the back-ground with any ſtriking effect: and this fault is evident, even in his engravings from the pictures of Van Dyck. His beſt portraits, however, though not perfect, are by no means devoid of merit, or undeſervedly noticed by the collectors in general. The multitude of book plates, which he executed for the folio edition of *Ogilby's Virgil*, *Homer*, and other *poets*, with frontiſpieces of all kinds, I ſhall not think of ſpecifying; but confine myſelf to the few following engravings, which are reckoned among his beſt:

The laſt ſupper, a large upright plate, from Nicholas Pouſſin.

The angel appearing to Joſeph, a middling-ſized upright plate, after Ph. Champagne.

A crucifixion, the ſame, from the ſame.

Charles

Charles the Firſt of England on horſeback, a large half-ſheet print; the face of which was afterwards taken out, and that of *Oliver Cromwell* ſubſtituted in its ſtead.

A ſet of twelve *half-lengths*, ten of which are ladies, from Van Dyck.

Oliver Cromwell, with his page, a half-ſheet print, after Walker.

Walker the painter, a large upright-plate, in an oval.

Sir Samuel Moreland, after Lely, an oval in quarto.

Ann Hyde, dutcheſs of York, an oval in octavo, after the ſame.

Samuel Malines, a ſmall half-ſheet print, in an oval.

Dr. Charlton, an oval in octavo; with many foreign portraits equally meritorious.

He alſo engraved from Raphael, Annibale Carracci, Guido, Vignon, Le Febure, and other maſters; and theſe prints are dated from 1654, to 1671. He uſed a mark occaſionally, compoſed of a P. and an L. joined together, in the manner expreſſed on the plate at the end of the volume.

ADRIAN LOMELLIN.

Flouriſhed, 1660.

Baſan, with great propriety, calls Lomellin a very indifferent engraver. Such he really was, in every ſenſe of the word. He worked with the graver only, but in a ſtyle, which manifeſts his want of genius, taſte and judgment. unfortunately ſeveral of the capital pictures of Rubens fell into the hands of this engraver; and his works are ſpecified only for the merit of the originals. I ſhall mention the following:

Abigail appeaſing David with her preſents, a large plate, length-ways, from Rubens.

The circumciſion of Chriſt, a middling-ſized upright plate, from the ſame.

The triumph of charity, a large print, length-ways, on two plates, from the ſame.

Time diſcovering Truth, the ſame, from the ſame.

An aſſumption of the Virgin, a large upright plate, arched at the top,

Chriſt taken in the garden, a middling-ſized upright plate, from Van Dyck.

The judgment of Paris, a large plate, length-ways, from Rubens. The impreſſions of this bad plate, without the dedication, are exceedingly rare. Captain Bailie has an impreſſion, with all the figures graved in, and apparently finiſhed; but the back-ground is only drawn in with the point, without any part of it being completed. This, however, muſt have been a very unartiſt-like method of proceeding; the more uſual mode is to begin with the back-ground.

We have alſo ſeveral portraits by this engraver; among them, that of *queen Catherine*, conſort of Charles the Second, &c.

JOHN VAN LONDERSELL.

Flouriſhed, 1660.

This artiſt was a native of Flanders. He worked entirely with the graver; in a ſtiff, dry ſtyle, greatly reſembling that of his contemporary, Nicholas de

de Bruin. Yet his beſt prints are not without a conſiderable ſhare of merit. The following, among others, are by him:

The inſide of a cathedral, a middling-ſized plate, length-ways, from Hendrick Arts.

A ſet of *landſcapes*, middling-ſized plates, length-ways, from James Savery.

Several *landſcapes*, large plates, length-ways, from D. Vinckenbooms.

In ſome few inſtances he abbreviates his name in this manner: *J. Lond.* and *J. Londer fec.*

AHASUERUS VON LONDERSEL.

Flouriſhed, 1580.

This engraver was a native of Germany, and an engraver on wood. He may be ranked among the little maſters; for the prints attributed to him are uſually very ſmall, and neatly executed, in a manner not a little reſembling that of Virgil Solis. His uſual monogram is compoſed of a V. and an L. joined together, with an A. before it. He alſo, according to profeſſor Chriſt, uſed another monogram, compoſed of an A. and a V. joined together, with an L. following it, which, ſays he, appears upon certain fine engravings, executed in Upper Germany, about the year 1594. See both theſe monograms, exactly copied on the plate at the end of the volume. It is to be remarked, that on the engravings marked with the former monogram, we ſometimes find the initials P. B. indicating either the deſigner, in thoſe inſtances, or an aſſiſtant engraver. We have ſome *Bible cuts* by this artiſt, and the prints for a large *Herbal* by Matthias de Lobel; alſo many of thoſe, in the quarto edition in French, of *the Travels of Nicholas de Nicolay into Turkey*, printed at Antwerp, 1576.

LONGRAFF.

Flouriſhed, 1698.

This artiſt, who was apparently a native of Holland, engraved a ſet of ornamental plates for goldſmiths and jewellers. They are executed with the graver only, in a very neat ſtyle.

D. E. LONS.

Flouriſhed, 1612.

An obſcure artiſt, by whom we have an etching of *a holy family, with Elizabeth and St. John*, from A. Van Nieulandt. It is executed in a bold, free ſtyle; but the heads, and other extremities of the figures, are by no means correctly drawn.

LOOFFS.

Flouriſhed,

An obſcure engraver, whoſe name is affixed to a portrait of *Vanden Bromen*, a half-ſheet print.

H. VAN LOON.

Flouriſhed, 1695.

This artiſt was probably related to Theodore Van Loon, the hiſtorical painter, who was a native of Bruſſels. He apparently reſided at Paris. We have by him many neat plates of *fortifications, plans of towns,* &c. for a work entitled, *Les Forces de L'Europe,* by M. de Fer, geographer to the king, publiſhed at Paris, 1695.

FRANCESCO ANTONIO LORENZINI.

Born, 1665. Died,

This artiſt was a native of Bologna. He was an eccleſiaſtic of the order of St. Francis; but turning his mind to the arts, he ſtudied painting under Lorenzo Paſinelli. Being in the end better pleaſed with etching, he quitted painting, and applied himſelf to that only. We have a conſiderable number of plates by his hand, which do him, however, very little credit; among them may be reckoned the following:

Moſes ſtriking the rock, a large plate, length-ways, from Baſan.

St. John preaching in the wilderneſs, a large plate, length-ways, from Paſinelli.

St. Anthony of Padua performing a miracle, from the ſame, a large upright plate, arched at the top.

The martyrdom of St. Urſula and her companions, a large plate, length-ways, from the ſame.

Several of the plates, engraved from the pictures in the grand gallery at Florence. He alſo engraved from the Carraccii, Guido, &c.

LORENZO LORENZINI.

Flouriſhed, 1759.

An Italian artiſt, who engraved part of the collection of prints, from the cabinet of the marquis Gerini.

MELCHIOR LORICH.

Flouriſhed, 1560.

This ingenious artiſt was a native of Henſburg in Germany. He was a painter, a deſigner, and an engraver, both on wood and on copper. His paintings I am not acquainted with; but his engravings evidently prove him to have been a man of genius. They are, in general, deſigned with great ſpirit; and he drew the human figure with a tolerable degree of correctneſs. His works on wood are executed in a bold, free ſtyle; thoſe on copper are neat to an exceſſive degree; but it muſt be owned, that what is gained in neatneſs is ſometimes loſt in freedom and ſpirit. A very extraordinary exertion of this artiſt with the graver is in a *figure faſtened to a croſs,* apparently from a deſign of Michael Angelo Buonaroti. The left leg and the arms are greatly fore-ſhortened. This figure, if it be not quite correct in all its parts, is, however, notwithſtanding the difficulty of expreſſing thoſe which are fore-ſhortened, well drawn upon the whole, and finiſhed with the graver only, in

a ſtyle equal in neatneſs to that of Jerom or Anthony Wierix, and, I think, ſuperior to him in point of taſte. It is dated 1550. Lorich did not often ſign his name at length; but uſed a monogram, compoſed of an M. and an L. joined together, and uſually ſurmounted with an F. with the date, which is ſometimes omitted. In the mark to the figure above-mentioned, the L. is upon the top of the M. and the F. for fecit by the ſide of both. See the plate at the end of the volume. We have by this artiſt,

The portrait of *Albert Durer*, a ſmall upright plate, dated 1550.

A woman's head, a ſmall upright plate, dated 1551.

The portrait of *the grand ſeignour*, and *the ſultana, his favourite*; two ſmall plates, very ſcarce. Theſe are all very neatly executed on copper.

On wood I ſhall only mention the following:

A ſet of prints repreſenting *the habits, cuſtoms*, &c. *of the Turks*, in ſmall folio, dated from 1570, to 1581.

A woman ſtanding preſſing her breaſts, with a variety of animals below; a very ſpirited print in folio. At the top is this inſcription, **Ops Saturni conjux, Materque Deorum**, dated 1665.

A lady in full dreſs, a ſmall upright print, dated 1551.

LORIONE.

Flouriſhed,

A name affixed to a ſlight, ſtiff etching, repreſenting *ruins in a landſcape*, with ſeveral figures, apparently the work of a painter.

CLAUDE LORRAINE. See GELEE.

LOUIS JOSEPH LORRAINE.

Flouriſhed, 1750.

A French painter, who reſided in Ruſſia, where he died. We have by his hand ſeveral etchings from his own compoſition; alſo four ſmall plates from De Troy, repreſenting *the Judgment of Solomon. Solomon ſacrificing to the Idols. Eſther before Ahaſuerus*, and *the death of Cleopatra*.

JOHN BAPTIST LORRAINE.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral engravings from various maſters; alſo a few portraits.

LOSNE. See LAULNE.

LOTHARINGUS. See BEATRICI.

M. LOU-

M. LOURON.

Flouriſhed,

We have ſome ſlight etchings by this artiſt, conſiſting of *figures on foot and on horſeback*. They are all ſmall plates, length-ways; and from the haſty manner in which they are executed, he appears evidently to have been a painter. They are from his own deſigns. I believe there is a miſtake in the name; and that it ſhould have been written Lauron. Marcellus Lauron was a native of Holland, and a painter of much repute. He reſided a conſiderable time in England, and died at Richmond in Surry, about the year 1703, aged 52. See Lauron.

FRANCOIS DE LOUVEMENT.

Flouriſhed, 1680.

This engraver was a native of France. It appears from Florent le Comte, that he was in Italy, and worked at Naples, at the time Francois de Poilly reſided there. What time he returned to France is not recorded, nor where or when he died. We have by his hand,

The martyrdom of St. Stephen, a large upright plate, from Pietro de Cortona.

St. Francis of Xavier, interceding for the people afflicted with the peſtilence.

The ſame, from Ciro Ferri.

He alſo engraved from Lanfranc, Solimeni, and other maſters.

JOHN LOUIS, or LOUYS.

Flouriſhed, 1640.

This artiſt, according to Baſan, was a native of Flanders, He learned the art of engraving from Peter Soutman, at the time that Suyderhoef ſtudied under the ſame maſter; but Louis never equalled his fellow diſciple, either in taſte, or delicacy of execution. His uſual ſtyle of engraving bears ſome reſemblance to that of his maſter's. I ſhall only mention the following prints by this engraver:

Diana, with her Nymphs, repoſing after the chaſe, a middling-ſized plate, length-ways, from Rubens.

The reſurrection of Lazarus, a middling-ſized upright plate, from J. Lievens.

Louis XIII. *of France*, and its companion, *Ann of Auſtria, his queen*, together with *Philip* IV. *of Spain*, and its companion, *Elizabeth of Bourbon, his queen*: all four middling-ſized upright plates, from Rubens.

He alſo engraved portraits and other ſubjects from Van Dyck, Oſtade, Both, and other maſters.

ROBERT LOWRIE.

Flouriſhed, 1770.

A modern engraver in mezzotinto, by whom we have ſeveral portraits; as *Mrs. Baddeley the actreſs*, after Zoffany, &c.

LOYR. See Loir.

JAQUES LUBIN.

Flouriſhed, 1696.

An engraver of ſome note. He was a native of France, and probably a diſciple of Edelinck; at leaſt he endeavoured to imitate the ſtyle of that maſter, and ſometimes not without ſucceſs. We have by him,

Chriſt carried to the tomb, a large plate, length-ways, from Le Sueur.

Robert Arnaud d'Andilli, and ſeveral other portraits, for Perrault's collection of *Illuſtrious Men*, publiſhed 1696.

LUCAS of LEYDEN. See Jacobs.

LUCAS.

Flouriſhed, 1700.

A French artiſt, who flouriſhed at the commencement of the preſent century. We have ſeveral plates of architecture, very neatly engraved by him, for the collection of *Views of Verſailles*, in a looſe folio, publiſhed by P. Menant.

Claude Lucas, the ſon of this gentleman, according to Baſan, was alſo an artiſt, and executed ſeveral plates with the graver only.

MICHAEL LUCENSIS.

Flouriſhed, 1550.

He is cited as an engraver by Florent Le Comte; and it is certain, that he was eſtabliſhed at Rome as a printſeller. His name and the initials M. L. are both upon a middling-ſized upright plate, ſlightly etched, repreſenting *a holy family*, into which *St. Mark*, &c. is introduced, from Julio Romano, This print has alſo the monogram, attributed to Marius Kartarius. The name of the engraver is ſigned at length in this manner: *Michaelis Lucenſis Opera.*

Michael Lucchese, mentioned in the Abecedario, to whom a very ſingular monogram is attributed, is apparently the ſame artiſt. It is affixed to a *St. Sebaſtian*, dated 1550, and alſo to a *madona* from Raphael.

LUCCHESE. See Lucensis.

ANTONIO FRANCESCO LUCINI.

Flouriſhed, 1646.

An engraver, who reſided at Florence. The prints marked with a monogram, compoſed of an A. and an F. joined together, and followed by an L. and an F. are attributed to him. See the plate of monograms at the end of the volume.

HANS,

HANS, or JOHN VAN LUCK.

Flouriſhed,

An ancient engraver on wood, to whom the prints, marked with an L. an H. and an F. joined together, are attributed. See this monogram copied on the plate at the end of the volume.

L U G R E N C E L L I S.

Flouriſhed,

To a bold, ſpirited etching, in a maſterly ſtyle, reſembling that of Caſtiglione, repreſenting *a Bacchanal*, I find this name affixed: *Lugrencelis inv. et ſculp.*

L U I K E N. See LUYKEN.

GEORGE LUMLEY.

Flouriſhed,

An engraver in mezzotinto, who reſided at York. We have by him ſeveral *portraits*, &c.

L U N A R D U S.

Flouriſhed, 1520.

This obſcure artiſt was an engraver on wood. I have ſeen ſome frontiſpieces executed by him, in a bold ſpirited ſtyle, apparently from his own compoſition. They prove him to have been a man of genius, and inferior to none of the maſters in that claſs of engraving, who were contemporary with him.

J A M E S L U T M A.

Flouriſhed, 1650.

By this artiſt, who, I am inclined to think, was a goldſmith, eſtabliſhed at Amſterdam, we have a ſet of twelve middling-ſized upright plates of *ornamental ſhields* and *foliage*, etched in a neat ſtyle, and finiſhed with the graver. They are from the deſigns of John Lutma of Oude, who was probably the father of the above-mentioned engraver, and of

JOHN LUTMA, who adds the word *junior* to his name. He alſo engraved ſome plates, one of which only I ſhall ſpecify. It repreſents *a large fountain, with ſtatues*, and *the Antonine column*, with ſome other ruins at Rome. It is firſt etched in a coarſe, bold ſtyle; and the ſhadows are worked upon with a fine mezzotinto tool. The effect produced by this mixture of etching and mezzotinto is confuſed and heavy; but not altogether diſagreeable to the eye. It is dated 1656.

JANUS LUTMA.

Flouriſhed,

This artiſt was a native of Amſterdam, and probably the ſon of John Lutma the younger, mentioned in the preceding article. His buſineſs was that of a goldſmith; but he alſo amuſed himſelf with engraving, which he executed in a new ſtyle, calling it, *opus mallei*, or the work of the hammer; becauſe it was performed with a hammer, and a ſmall punch or chiſel, reſembling a point, which made an impreſſion upon the copper, and by being repeated as occaſion required, the ſhadows were formed either darker or fainter, at pleaſure. The barb, which was naturally raiſed upon the ſurface of the copper by ſuch an operation, was not entirely removed by the ſcraper; and, in the firſt impreſſions, it is the means of producing a ſoft and agreeable effect. We have four plates executed by him in this manner, fine impreſſions of which are very ſcarce. They are as follows:

The portrait of *John Lutma*, his father, repreſented as a buſt; a middling-ſized upright plate.

His own *portrait*, the ſame.

The *poet Vondel*, the ſame.

P. C. Hooft, the hiſtorian, the ſame: all of them apparently from his own deſigns.

LUTTEREL.

Flouriſhed, 1680.

He was, it appears, firſt brought up to the law, at the New-Inn; but having a diſpoſition for the arts, he abandoned that profeſſion; and applied himſelf to drawing, eſpecially in crayons; and with no ſmall degree of ſucceſs.

Engraving in mezzotinto being at this time but newly invented, the prints executed in this manner were much ſought after. This was ſufficient encouragement to put Lutterel upon attempting the diſcovery of the ſecret. His firſt invention for laying the mezzotinto ground was by a roller (with teeth I preſume) but his ſucceſs was not equal to the hopes he had formed in its favour. Lloyd, a printſeller, with whom our artiſt was intimate, engaged with him to procure the ſecret; and an agreement was made between them, that Lutterel ſhould ſcrape the plates; and Lloyd ſell the impreſſions. Accordingly Lloyd ſucceeded, and bribed one Blois, who was employed by Blooteling to lay grounds for him, with ſo ſmall a ſum as forty ſhillings, to reveal it. But when Lloyd was in poſſeſſion of the ſecret, he refuſed to communicate it to Lutterel, which occaſioned a quarrel between them. Lutterel then made another attempt in his own way, and produced a ludicrous print, of an *old woman blowing a candle out backwards*, which ſold greatly. Soon after he became acquainted with Van Somer, and from him learned the whole proceſs of the art; and an intimacy commenced between him and Becket. On the latter going into buſineſs for himſelf, Lutterel engraved a conſiderable number of portraits for him, and otherways greatly aſſiſted him. His beſt portrait is ſaid to be that of *Le Piper, the painter*; to which I ſhall add the following

following only: *The dutcheſs of Cleveland*, after Lely. *Robert Cony*, M. D. a half-ſheet print; and *Ben Hamet*, in quarto.

BENEDETTO LUTI.

Born, 1666. Died, 1724.

An eminent painter, born at Florence. He was the diſciple of Antonio Domenico Gabbiani. He applied himſelf very cloſely to his ſtudies, and excelled in hiſtorical painting, which he performed not only in oil, but in crayons. His works are generally and juſtly eſteemed. His merit procured him, from the elector of Mentz, the honour of knighthood, with a preſent of a croſs enriched with diamonds. He amuſed himſelf but little with the point, two etchings being all we know of by his hand; and both of them are very rare. They are as follows:

A crucifixion, with St. John and Mary Magdalen at the foot of the croſs, a ſmall upright plate, from a compoſition of his own.

A landſcape, a middling-ſized plate, length-ways, from Guercino.

JOHN LUYKEN.

Born, 1649. Died, 1712.

This ingenious artiſt was born at Amſterdam. I do not read of him as a painter, but as a deſigner and an engraver. Baſan ſays of his prints, "We "remark in them a fertility of genius, joined with great ſpirit, judgment, and "facility of execution. He is," adds that author, "the Callot, the Della "Bella, and the Le Clerc of Holland." In number, I believe, his works will nearly equal thoſe of any one of the above-mentioned artiſts; but when put in the ſcale with them in point of merit, they muſt be found defective. He neither drew ſo correctly, nor etched in ſo clear or determined a ſtyle. It is true, there are few of his prints, into which he has not introduced a prodigious number of figures; but then the groups are ſeldom very artfully managed; the lights, for want of harmony, and from being too much ſcattered, confuſe the ſubject, and fatigue the eye. It is only comparatively we now ſpeak of them. Conſidering them by themſelves, they poſſeſs great merit; though unequal upon the whole to the works of the above great maſters. He died at Amſterdam, 1763. The following are by him, all from his own compoſitions.

Several ſets of large *hiſtorical* plates, length-ways, taken from the Bible.

The hiſtory of the martyrs, a ſet of ſmall plates, length-ways.

The martyrdom of St. Bartholomew, a large plate, length-ways, on two plates.

The aſſaſſination of Henry the Fourth of France, a middling-ſized plate, length-ways.

A great variety of other *hiſtorical and emblematical ſubjects*, *fairs*, *public ceremonies*, *landſcapes*, *book ornaments*, &c. &c.

It is this artiſt, I preſume, that profeſſor Chriſt ſpeaks of under the name of JOHN LUYCK, who, he informs us, invented and drew a very conſiderable number of *hiſtorical ſubjects*; many of which he engraved himſelf on copper, and often uſed the initials, I. L.

GAS-

GASPAR LUYKEN.

Flouriſhed, 1700.

This artiſt was the ſon and ſcholar of John Luyken, mentioned in the preceding article. He deſigned and engraved a conſiderable number of plates; but his works are neither ſo numerous nor ſo meritorious as thoſe of his father, whoſe ſtyle he imitated. Profeſſor Chriſt mentions a modern engraver, reſiding at Nuremberg, whom he calls GASPAR LUYEK, who, adds he, uſed theſe initials, L. C. F. the F. ſtanding for *fecit*. If he and *Gaſpar Luyken* be not one and the ſame perſon (which I ſuſpect to be the caſe) I am not in the leaſt acquainted with his works.

M.

DERICK, or THEODORE MAAS, or MAES.

Born, 1656. Died,

A Celebrated painter of landſcapes and battles. He was born at Haerlem; and his firſt maſter was Hendrick Mommers, a fruit painter; but preferring the works of Nicholas Berchem, he quitted Mommers, and became the diſciple of Berchem. He laſtly ſtudied under Huchtenburg, whoſe ſtyle of painting he followed with great ſucceſs. We have ſeveral etchings by his hand from compoſitions of his own, particularly a ſet of ſmall plates, repreſenting *ſoldiers*, *horſes*, &c.

P. MAAS, or MAES.

Flouriſhed,

He was probably a relation to Derick Maas, mentioned in the preceding article, and alſo a painter. I have ſeen a ſmall plate, length-ways, etched in a very ſlight, but ſpirited ſtyle, repreſenting *the Virgin and Child, with two angels*, to which theſe words are affixed, *P. Maes fecit in Aqua fortis.*

Profeſſor Chriſt mentions P. Maes, to whom he attributes the prints marked with an M. ſurmounted by a P. in the manner repreſented on the plate at the end of the volume. But the prints thus marked are very indifferent, and chiefly copies, ſo that at any rate they cannot belong to the foregoing artiſt.

FLORIO MACCHI.

Flouriſhed, 1600.

This artiſt was a native of Bologna, and a ſcholar of Lodovica Carracci. He is mentioned in the Abecedario as an engraver alſo; but none of his works are therein ſpecified.

M A C E.

Flouriſhed,

This artiſt was a native of France. He was employed by Monſieur Jabach, to copy the drawings of landſcapes, which he had in his cabinet, and to etch them. A conſiderable number of the plates in that collection are by him, the reſt are by the two Corneilles, Peſne, and Rouſſeau.

GIOVANNI MAGGI.

Flouriſhed, 1600.

This artiſt was a native of Rome. He is ſpoken of as a painter; but he is much better known as an engraver. We have by him many ſlight etchings, which, however, are not worthy of any very great commendation. He undertook to engrave, on a very large ſcale, *the plan of Rome, with all the ſtreets, principal buildings*, &c. But wanting money, the enterpriſe was never put into execution by him; afterwards it was performed upon wood by Paolo Maupini. We have by him, among other etchings, a middling-ſized plate, length-ways, repreſenting *a landſcape*; with ruins and a waterfall, ſubſcribed, "J. Maius i. et F. 1595." The portrait of a *cardinal*, as large as life; and a ſet of *fountains at Rome*, in ſmall folio, engraved conjointly with Domenico Paraſachi, dated 1618.

ANDREA MAGLIAR.

Flouriſhed,

An Italian artiſt, who, according to Baſan, flouriſhed at the commencement of the preſent century, and engraved ſeveral prints after Solimene and others.

Gioseffo Magliar, ſon of this artiſt, was alſo an engraver. Great expectations were formed from the early ſpecimens he gave of his abilities; he died very young. We have by him, *Chriſt appearing to St. William*, a middling-ſized upright plate, from Solimene.

MAIIR. See Meyer.

ISAAC MAJOR.

Flouriſhed, 1620.

He was a native of Germany, and diſcovering an inclination for the arts, he was placed with Roland Savery, under whoſe directions he learned the firſt principles of landſcape painting. but being deſirous of adding the knowledge of engraving to that of painting, he had recourſe to Giles Sadeler; and from him received inſtructions in that art. He applied himſelf chiefly to the ſtudy of landſcapes. But his works do not diſcover any great indication of taſte, or a ſuperior genius; though conſidering the age in which he lived, they are not devoid of merit. He united the point with the graver, but not with ſufficient lightneſs or eaſe. The deep ſhadows are not powerful enough, nor the lights properly harmonized or maſſed together; ſo that the effect is feeble and confuſed. We have by him;

A ſet of ſix middling-ſized *landſcapes*, length-ways, from Peter Stephani,

A very large *landſcape*, length-ways, into which is introduced a figure of St. Jerom, from Roland Savery; and ſeveral others from his own compoſitions.

MAIR.

Flouriſhed, 1499.

An ancient German maſter, who, from the reſemblance we find in his manner of engraving to that of Martin Schoen, may with great probability be thought to have been his diſciple. He deſigned in the ſame Gothic ſtyle, but ſtill ſtiffer, and without thoſe marks of genius, and fertility of invention or expreſſion, which we find in the works of Martin Schoen. His figures, in general, are not only diſproportioned to one another, but very incorrectly drawn; eſpecially when he attempted to expreſs the naked parts of them. However, it muſt be ſaid, that if intrinſic merit can have very little ſhare in the recommendation of Mair's works to the notice of the public, the ſingularity of ſome of them will, in a great meaſure, ſupply that defect, eſpecially with the curious collector. For, according to all appearance, he was the inventor of that ſpecies of engraving, known by the name of chiaro-ſcuro; and his mode of performing it was very ſimple. He firſt engraved the ſubject propoſed upon copper, and finiſhed it as much as the artiſts of his day uſually did. He then prepared a block of wood, upon which he cut out the extreme lights, and then impreſſed it upon the print; by which means a faint tint was added to all the reſt of the work, excepting only in thoſe parts, where the lights were meant to predominate, which appear to be heightened with white paint. The drawings for this ſpecies of engraving were made on a tinted paper with a pen, and the lights were drawn upon the paper with white paint. The prints performed in the ſtyle above-mentioned, are exceedingly good repreſentations of ſuch drawings. The following, among many others, are by this maſter; all of which have his name, and moſt of them the date, 1499.

Sampſon carrying the gates of Gaza, a middling-ſized upright plate.

The wiſe mens' offering, a ſmall plate, length-ways.

The martyrdom of St. Sebaſtian, a middling-ſized plate, length-ways.

A man talking to a woman, as ſeen in a houſe through the door, at the bottom is repreſented a dog ſnarling at a monkey; a middling-ſized upright plate.

The Virgin holding the infant Chriſt ſeated on the lap of St. Ann, a ſmall upright plate. On the pedeſtals of the columns on each ſide is a W. the mark of another ancient engraver, from whom it was probably copied.

The Virgin and Child, with Joſeph holding a candle. The heads of the oxen appear with a crib in the back-ground, buildings, &c. A little angel is kneeling in the front, and another is ſeen looking over the battlements of the building. The ſtar is repreſented over the head of the infant, and its rays fall immediately upon him. This ſingular print, which is in chiaro ſcuro, is ſeven inches three quarters high, by nearly five inches and a half wide, and dated 1499.

ALEXANDER MAIR.

Flouriſhed, 1660.

This engraver was a native of Augſburg, where he chiefly reſided. We

have by his hand ſeveral book plates and frontiſpieces, ornamented with figures both on wood and on copper; the latter of which are executed in a very maſterly ſtyle, with the graver only. They ſhow us, that he had great command of that inſtrument; and the drawing of the naked parts of the human figure, whenever they are introduced, is much ſuperior to what one uſually meets with in works of this kind. It is greatly to be lamented, that a man poſſeſſed of ſuch abilities, as Mair ſeems to have been maſter of, ſhould not have been employed upon ſubjects of greater importance. The frontiſpiece to Marc Velſer's *Diſſertation upon the Antiquities of Augsburg* is by him, dated 1596; alſo the frontiſpiece to the *Uranometria*, by John Bayer, dated 1603. He ſeldom ſigned his name at length, but uſed a mark, compoſed of an A. with a ſmall M. under it, in the manner expreſſed upon the plate at the end of the volume.

PAUL MAIR, an engraver of Nuremberg, and probably of the ſame family with Alexander Mair mentioned above, flouriſhed, according to M. Chriſt, about the ſame time, and marked his plates with the initials P. and M. joined together in the manner expreſſed upon the plate at the end of the volume. Paul Mair is ſaid alſo to have engraved on wood.

MAIUS. See MAGGI.

MAISON NEUVE.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral prints, particularly *the French Parnaſſus*, from a bronze, and ſeveral portraits, among others, that of *Jaques Theodore Klein*, &c.

PETER MALEUVRE.

Flouriſhed, 1760.

A modern French artiſt, who reſided at Paris, when Baſan publiſhed his Dictionary of Engravers. We have ſeveral prints engraved by him; among others the *dozer*, a middling-ſized upright plate, from Craeſbeck.

CHARLES DE MALLERY.

Flouriſhed, 1600.

This artiſt was a deſigner, an engraver, and printſeller. He reſided at Amſterdam. It does not appear from whom he received his inſtructions in the art of deſign and engraving; but from the great reſemblance his ſtyle, with reſpect to both, bears to that of the Wierex's, one would be led to imagine, that he ſtudied in their ſchool. He worked with the graver only; and ſo exceedingly neatly, that he nearly, if not entirely, equalled the moſt laboured performances of Jerom and Anthony Wierix. But then he certainly did not draw ſo correctly; ſo that he ſeems to have poſſeſſed the ſame ſhare of patience and attention, without equal judgment and knowledge of the human figure.

figure. His portraits, which, in my opinion, conſtitute the beſt part of his works, do him great honour; ſome of them in particular are exceedingly fine.

The works of this artiſt are very numerous. I ſhall mention the few following engravings only by his hand:

A holy family, with Mary Magdalen, half figures only, a ſmall plate, length-ways, apparently from his own deſign.

Several heads, as of *Chriſt, the Virgin Mary, the apoſtles, ſaints*, &c. with a variety of *devotional ſubjects*, as well from his own deſigns, as from thoſe of Anthony Sallarts and other maſters.

Part of the plates for the *great huntings*, by Straden, in conjunction with the Galles, the Collaerts, &c.

The hiſtory of the ſilk-worms, which were brought by two monks into Europe, on ſix middling-ſized plates, length-ways, from J. Straden, entitled *Vermis Sericus*.

Several plates of horſes, for a book, entitled *Le Cavalerice Francois*, dated 1602.

He alſo engraved from Martin de Vos, and ſeveral other maſters.

PHILIP DE MALLERY.

Flouriſhed, 1650.

According to profeſſor Chriſt, this artiſt reſided at Antorf, in Germany, where he engraved ſeveral ſmall *hiſtorical ſubjects* on copper. They are, he tells us, well executed, and were publiſhed about the year 1650. The monogram, which this maſter uſed, is compoſed of an M. a P. reverſed, and an E. all joined together, in the manner expreſſed upon the plate at the end of the volume. But certainly to me it appears to be rather an M. a C. an A. and an L. which, if the date were not ſo diſtant, I ſhould think better explained by Charles Mallery.

BERNARD MALPUCCI.

Flouriſhed,

According to the author of the Abecedario, he was a native of Mantua, and not only a painter, but an engraver on wood, in the manner diſtinguiſhed by the appellation of chiaro-ſcuro. He uſed three blocks, one for the outline, another for the ſhadows, and a third for the lights. His mark is compoſed of the initials B. M. with three V.'s following, thus: B. M. VVV. though Papillon ſays, that the letters which follow ought to be reverſed in this manner: B. M. ΛΛΛ. There is very little certainty, however, with reſpect to this artiſt.

DE MAN.

Flouriſhed,

The name of an engraver, affixed to the portrait of *Ant. van Opſtal pictor*.

DANIEL

DANIEL MANASER.

Flouriſhed, 1626.

This engraver reſided at Augſburg. He worked chiefly with the graver, in a neat, ſtiff ſtyle. Plates of architecture, plans of buildings, &c. ſeem to have formed the principal parts of his performances. In conjunction with Wolfgang Kilian, he executed the plates for a work, entitled, *Baſilicæ SS. Vdalrici et afræ Auguſtæ Vindelicorum Hiſtoriæ*, publiſhed at Augſburg, 1626. He frequently marked his plates with the initials of his name only, in this manner: D. M. F. the F. as uſual ſtanding for *fecit*.

ALLAIN MANESON.

Flouriſhed,

In all probability this man was rather an author, than an engraver, and only purſued the art in order to embelliſh his works with ſuch cuts, as might be neceſſary for the more ready explanation of his diſcourſes. I have ſeen a very indifferent engraving, repreſenting the *celeſtial ſphere*, with this inſcription affixed, *Allain Maneſon inv. et ſculp. au College Royalle de Bourgogne.*

ADRIEN MANGLARD.

Born, Died, 1760.

A modern French painter, who during his ſtudies at Rome, died in that city, A. D. 1760, according to Baſan. We have ſeveral etchings by his hand, particularly *landſcapes* and *ſea views*, from his own compoſitions.

JACOB MANNL.

Flouriſhed, 1730.

He was a mezzotinto ſcraper; and M. Heineken ſpeaks of him as a man of abilities. He was employed by C. Lauch, the keeper of the grand gallery at Vienna, to engrave the pictures which were in that gallery. Accordingly, thirty-one were really finiſhed, when the death of the employer and of the engraver prevented the further execution of this laudable enterprize. And it ſeems that only eleven were ever publiſhed; the reſt of the plates being afterwards loſt, or, as it is ſaid, ſold and deſtroyed by the heirs of Mannl. As theſe prints are now become exceedingly rare, I ſhall tranſcribe from the above mentioned author the complete liſt.

1. The work, he tells us, is without any title; but at the head of it is placed the portrait of *the emperor, Charles the Sixth.*

2. *A dead Chriſt in the tomb, ſupported by an angel*, half figures, after the younger Palma.

3. *The Virgin, a half figure, holding upon her knees the infant Chriſt, who is careſſing St. John*, after Van Dyck.

4. *Mary Magdalen bewailing her ſins, accompanied by an angel*, from Antonio Correggio.

5. *St. Francis praying*, from Giacomo Baſſano.

6. *St. Clair praying*, from the ſame painter.

7. *The*

7. *The repentence of St. Peter*, a half figure, from Spagnoletto.
8. *The martyrdom of St. Bartholomew*, from Luca Giordino.
9. *Chriſt praying in the Garden of Olives, accompanied by an angel*, from Michael Angelo Caravaggio.
10. *Venus beholding herſelf in a mirrour, which is held by Love*, from Titian.
11. *Judith departing from the tent of Holophernes*, from Paolo Veroneſe.
12. *Chriſt in the Temple converſing with the doctors*, half figures, from Spagnoletto.
13. *Sampſon delivered to the Philiſtines*, a large print, from Van Dyck.
14. *An ecce homo*, half figure, from Titian.
15. *The Virgin Mary repreſented as very ſorrowful*, a half figure, from the ſame maſter.
16. *A philoſopher meditating upon a ſcull*, a half figure, from Luca Giordano.
17. *A geometrician meaſuring with his compaſſes the figures in a book*, a half figure from the ſame painter.
18. *St Marguerita treading upon the dragon* from Raphael.
19. *Tobit reſtoring his father to ſight*, half figures, from Michael Angelo Caravaggio.
20. *Chriſt betrayed*, half figures, after Manfrede.
21. *Suſanna at the bath*, from Tintoret.
22. *Suſanna ſurpriſed by the two Elders*, from Annibale Carracci.
23. *Jupiter and Mercury entertained by Baucis and Philemon*, after Carl Loth.
24. *Diana and her Nymphs at the bath.* The figures in this picture were painted by Abraham Willeborts, and the animals by John Fyt.
25. *The Virgin holding the infant Chriſt upon a table*, from Titian.
26. *A warrior accompanied by a man, to whom he gives his hand*, after Giorgione da Caſtelfranco.
27. *A dying Magdalen*, from the younger Palma.
28. *Chriſt carrying his croſs*, and St. Veronica receiving the Sudarium, half figures, from Giacomo Baſſano.
29. *Judith with the head of Holophernes*, a half figure, from Alexander Varotari.
30. *Judith*, a half figure, after Carlo Veneziano.
31. *A child holding a dog*, a half figure, from Paolo Veroneſe.

Prenner aſſiſted by Stampart, alſo undertook this work; but the prints executed by them, chiefly etchings, are very indifferently executed, and by no means equal to thoſe above cited by Mannl.

JOHN ELIAS MANSFIELD.

Flouriſhed, 1760.

A modern engraver, who, according to Baſan, reſided in Germany; and by whom we have ſeveral prints from various maſters.

ANDREA MANTEGNA.

Born, 1451. Died, 1517.

According to the general opinion of authors, this celebrated artiſt was born at a village near Mantua. Some few indeed have aſſerted, that he was a native of Padua. However, all ſeem to agree, that he was of low parentage, and, in the early part of his life, had no other employment, than that of attending upon cattle. His leiſure hours, which of courſe were not a few, he employed in drawing and deſigning. Some of theſe ſpecimens of his genius being ſeen by his friends, he was placed with a painter, named Giacomo Squarcione, who was ſo pleaſed with him, that he adopted him as his ſon, and took all poſſible pains to inſtruct him in the principles of the art; very properly judging, from the early productions of his pencil, that he would, in proceſs of time, acquire the reputation of a great maſter. Neither was he deceived; for it is ſaid, that, at the age of ſeventeen, Mantegna was employed to paint the altar-piece for the church of Saint Sophia at Padua, which was looked upon with admiration by every one, and gained him the daughter of Giacomo Bellini for his wife. He ſtudied the antiques with unwearied aſſiduity; and accordingly, in all his works, we diſcover much of that chaſtineſs and ſimplicity, which is the characteriſtic of thoſe noble relics of the remoter times. But, at the ſame time, being neglectful of nature, a knowledge of which ought always to be joined to the ſtudy of the antiques, his outlines are, in general, hard and dry; and the gradation of the lights and ſhadows, are not managed with that ſkill which is requiſite to produce an agreeable effect. He was much employed by the duke of Mantua; who was ſo well pleaſed with his paintings, that he rewarded him in a bountiful manner, and conferred upon him the honour of knighthood. His moſt eſteemed performance is ſaid to be the triumph of Julius Cæſar, which is preſerved at this time in the Royal Palace at Hampton Court.

Concerning the mode of engraving, adopted by this great artiſt, performed by ſingle ſtrokes, running from one corner of the plate to another, without any ſecond ſtrokes or hatching over them, in reſemblance of drawings made with a pen, we have already ſpoken in the Eſſay prefixed to the firſt volume, Chap. IV. and VI. and a faithful copy from one of his engravings, is given, plate VI. of the ſame volume; to which the reader is referred. With reſpect to the general obſervation, that the Italians conſider him as the inventor of engraving on metal, it muſt be made one would think, by ſuch only, as have not ſeen Vaſari, who expreſsly attributes the honour to Finiguerra, and places the æra of the invention as early as 1600; at which time, Mantegna was only nine years old. From the artiſt, whoever he might be, that executed the original of plate V. it is probable, that Mantegna, as well as his contemporary Pollaioli, received their inſtructions in the art of engraving; at leaſt, it is certain, that they both of them adopted preciſely the ſame mode of performance. By profeſſor Chriſt, and others, a mark, compoſed of an M. and an A. joined together, ſometimes with an F. either above the monogram, joined to it, or following it, is attributed to this maſter. But all thoſe marks, without doubt, belong to Marc Antonio Raimondi, and not to Mantegna. The reader may ſee them

them diſtinguiſhed upon the plate of monograms, among the marks of Marc Antonio. A tablet, like that expreſſed upon the ſame plate, is frequently found upon the engravings of Mantegna; but this is by no means a proof, that the print was executed by him; for Brixianus, and ſeveral other contemporary engravers, uſed a ſimilar tablet. Mantegna's prints are beſt diſtinguiſhed by the excellency of the deſign, and the truth of the outlines, eſpecially where the naked parts of the human figure occur.

The following prints, among others, are by this maſter:

The entombing of Chriſt, a middling-ſized plate, length-ways. On the tomb is this inſcription, HUMANI GENERIS REDEMPTORI.

Chriſt holding the ſtandard of the croſs between two ſaints, a large upright plate.

A battle of ſea gods, in which is ſeen a back-figure of Neptune; a middling-ſized plate, length-ways.

A battle of Tritons, &c. without the figure of Neptune, the ſame.

Four dancing female figures, the ſame.

A Bacchanalian, a large plate, length-ways, in which a young man, intoxicated with liquor, appears ſeated upon a tub, ſupported by a ſatyr.

The triumph of Julius Cæſar, engraved from his own painting, on nine middling-ſized plates, nearly ſquare. A complete ſet of theſe engraving is exceedingly rare. They were copied in chiaro-ſcuro by Andrea Andreani.

BENEDETTO MANTEGNA. See MONTEGNA.

MANTUANUS. See GHISI.

RODOLPHE MANUEL. See DEUTSCH.

MANWAIRING.

Flouriſhed, 1760.

A name affixed to the portrait of the *Rev. Mr. Madan*.

CARLO MARATTI.

Born, 1625. Died, 1713.

This celebrated painter was born at Camerino, in the Marquiſate of Ancona. He was the diſciple of Andrea Sacchi, and excelled in hiſtorical and portrait painting. He ſtudied with great attention, not only the moſt excellent remains of antiquity, but alſo the remarkable paintings of the Italian ſchools; by which means he made himſelf maſter of the moſt beautiful and elegant forms; and theſe he introduced into his own compoſitions with great ſucceſs. But he is particularly commended for the dignity and grace, which he manifeſted in the airs and turn of the heads of his female figures.

He amuſed himſelf with the point; and his etchings are executed in a free, ſpirited ſtyle; much neater, and better finiſhed, than thoſe of painters uſually are. The characters of the heads of his figures

are finely expreſſed; and the naked parts of them, wherever they occur, are touched in a maſterly manner.

We have many prints by him, all of which are much eſteemed; and, among them, the following:

A ſet of ten ſmall upright plates, the ſubjects taken from *the life of the Virgin*, after his own compoſitions.

Several *holy families* and *madonas*, the ſame, of various ſizes.

Joſeph diſcovering himſelf to his brethren, a middling ſized plate, length-ways, from Francis Mola.

Chriſt diſcourſing with the woman of Samaria, a large upright plate, from Annibale Carracci.

The ſcourging of St. Andrew, a middling-ſized plate, length-ways, from Dominichino.

Heliodorus driven from the Temple, a large print, length-ways, arched at the top, on two plates, from a picture of Raphael in the Vatican.

St. Charles Borromée, interceding for the people afflicted with the plague, a large upright plate, from Perugin.

MARC ANTONIO. See RAIMONDI.

MARC DE RAVENNA. See RAVENNA.

A. MARCENAY DE GHUY.

Flouriſhed, 1760.

A modern French engraver, by whom we have the following prints:

Tobit reſtoring ſight to his father Tobias, a ſmall upright plate, from Rembrant.

The teſtament of Eudamidas, a middling-ſized plate, length-ways, from Pouſſin; and ſeveral portraits; among them, *Henry* IV. *of France, the duke of Sully, Marſhal Saxe*, &c.

PETER MARCHAND, or MARCHANT.

Flouriſhed, 1577.

An ancient engraver on wood and copper. According to profeſſor Chriſt, he marked his prints with a monogram, compoſed of a P. and an M. joined together, in the manner expreſſed upon the plate at the end of the volume; to which was uſually added the date, 1577. I much doubt, whether the mark with the date above-mentioned can poſſibly belong to this artiſt.

I have ſeen his name at length, affixed to *a book of goldſmiths ornaments*, conſiſting chiefly of ſprigs and foliage, executed in a very neat, free ſtyle, with the graver only. To his name he added the date in this manner: "Petrus "Marchant fecit, 1623." Sometimes he uſed a monogram, not greatly different from that given by M. Chriſt. See the plate of monograms.

MARCHAND is alſo the name of a modern artiſt, affixed to a portrait of *Mrs. Cibber*, after Hudſon.

MARCO.

Flouriſhed,

This is only the baptiſmal name of ſome painter, for ſuch he appears to have been, by a rude, ſlight etching of a landſcape, into which is introduced *the Sibyl ſhowing to the emperor Auguſtus the Virgin and Child, who appear in the clouds.* It is a large plate, length-ways; and the name is inſcribed in this manner: MARCO. AV. F. but without any date.

MARCOUL.

Flouriſhed,

According to Florent le Comte, we have engraved by him ſeveral ornamental prints for lock and gunſmiths, he being himſelf in that way of buſineſs.

JAQUES MARGHUCCI.

Flouriſhed,

An engraver and printſeller, by whom, according to M. Heineken, we have ſome prints of *antique buſts, ſtatues,* &c.

MICHAEL MARIESCHI.

Born, Died, 1743.

This artiſt was a native of Venice, and excelled in deſigning and painting of architecture. He worked a conſiderable time in Germany; and afterwards returned to Venice, where he painted the moſt remarkable views in that city, which he alſo etched. He died, 1743.

JOHN MARIETTE.

Born, Died, 1742.

This ingenious artiſt was a native of France. He ſtudied under J. B. Corneille, his brother-in-law, with the intention, it ſeems, of becoming a a painter. But, by the advice of Charles Le Brun, he quitted that purſuit, and applied himſelf to deſigning and engraving, and alſo carried on a conſiderable commerce in prints. His compoſitions have frequently a conſiderable degree of merit. The heads of his figures are often well characterized; his drawing, though much mannered, is not abſolutely incorrect. His ſtyle of graving is coarſe and ſlight. He worked with both the point, and graver; but never greatly excelled in the uſe of either. We have a prodigious number of prints by this maſter; many of them ſmall plates for books, vignettes, and other ornaments of the like kind, as well from his own compoſitions, as from thoſe of Corneille and other maſters. The following are placed among his moſt capital works:

St. Peter delivered from priſon by an angel, a large plate, length-ways, from Dominichino.

Moſes found by Pharaoh's daughter, the ſame, from Nicholas Pouſſin.

The angels miniſtring to Chriſt in the deſart, a large upright plate from Le Brun.

MARINUS.

Flouriſhed, 1630.

This artiſt was a native of Flanders, and he reſided principally at Antwerp. His plates are executed in a very ſingular ſtyle, with the graver only. The ſtrokes are very fine and delicate, and croſſed over each other in a lozenge-like form, which he filled up with thin, long dots. He alſo ſeems to have greatly affected to ſhow his command of the graver, by the twiſting and turning of the ſtrokes, without the leaſt reſtriction. His prints, though generally very neat, want the ſtyle of the maſter in the determination of the folds of the draperies, and the outline of the human figure, the extremities of which are heavy and not marked with preciſion. Cornelius Viſſcher ſeems to have had an eye to the works of this maſter; for his uſual ſtyle of engraving bears no ſmall reſemblance to that of Marinus, but conſiderably improved, eſpecially with regard to the clearneſs and beauty of effect. Fine impreſſions from the beſt plates of Marinus are held in very high eſtimation; among which the following may juſtly be reckoned:

The flight into Egypt, a night piece; a large plate, length-ways, from Rubens.

St. Ignatius curing the diſeaſed; a large upright plate, from the ſame painter.

St. Francis of Xavier reſtoring life to a dead perſon, its companion, the ſame.

The adoration of the ſhepherds, a large upright plate, from Jaques Jordaens.

Chriſt before the high prieſt Caiphas, the ſame, from the ſame painter.

The martyrdom of St. Apollinus, the ſame, from the ſame.

The village children forming a groteſque concert, a middling-ſized plate, length-ways, from C. Sachtleven, dated 1633.

He alſo engraved from Michael Angelo, Carravaggio, Van Dyck, and other maſters.

MARIOTTI.

Flouriſhed,

By this artiſt, who, I preſume, was an Italian and a painter, we have etched, in a ſlight ſpirited ſtyle, a frontiſpiece to a collection of *altar-pieces*, publiſhed at Rome by Giovanni Giacomo Roſſi, in folio. It is from a deſign of Ciro Ferri; and the naked parts of the figures which occur in it are well drawn, and in the ſtyle of a painter.

MARLIE. See LEPICE.

MARLOW.

Flouriſhed, 1675.

The name of an obſcure Engliſh engraver, whoſe only employment appears

to

to have been for the bookſellers. We find it ſubſcribed to a portrait of *John Mayne*, which was prefixed to a Practice of Arithmetic, in octavo, publiſhed 1675.

EDMUND MARMION.

Flouriſhed,

If this artiſt was not an Engliſhman, he certainly reſided in England. We have ſeveral ſlight etchings by him, but not executed in a ſuperior ſtyle. The manner he adopted bears ſome reſemblance to that of Gaywood; but the latter was certainly the better artiſt of the two. I have ſeen two or three ſmall domeſtic ſubjects by Marmion, repreſenting *gentlemen and ladies*, from deſigns of his own. His name is alſo affixed to the portrait of *George Tooke* of Popes.

JOHN MAROT.

Flouriſhed, 1670.

This artiſt was a native of France, and an architect of ſome note. He chiefly, however, employed himſelf in engraving plans and elevations of buildings, views of churches, palaces, and other great architectal works, in which he was aſſiſted by his ſon. "His works," ſays M. Heineken, "are "very conſiderable, eſpecially if we join to them thoſe of Daniel Marot, "architect to William the Third, king of England, who alſo engraved a "great number of plates. We have a collection of prints, entitled, *Receuil* "*des Planches des Sieurs Marot, pere & fils*; and," continues the ſame author, "as I find, in that collection, prints marked with the name of Daniel Marot, "I am led to believe, that Daniel, the architect above mentioned, was the "ſon of John Marot."

A. D. Marotte is a name affixed to ſeveral plates, in a large folio collection of plans and elevations of the public buildings at Rome, entitled, *Les Edifices Antiques de Rome*, publiſhed at Paris by Antoine Deſgodetz, 1682. The name probably ought to be ſpelt Marot, as I cannot find the leaſt account of any artiſt named *Marotte*; and the ſtyle of engraving, in which thoſe plates is executed, exactly reſembles that of the Marots.

WILLIAM MARSHALL.

Flouriſhed, 1640.

He was one of thoſe laborious artiſts, whoſe engravings were chiefly confined to the ornamenting of books. And indeed his patience and aſſiduity is all we can admire, when we turn over his prints, which are prodigiouſly numerous. He worked with the graver only, but in a dry, taſteleſs ſtyle; and from the ſimilarity, which appears in the deſign of all his portraits, it is ſuppoſed, that he worked from his own drawings after the life, though he did not add the words, *ad vivum*, as was common upon ſuch occaſions. But, if we grant this to be the caſe, the artiſt will acquire very little additional honour upon that account; for there is full as great a want of taſte

manifeſt

manifeſt in the deſign, as in the execution of his works on copper. As far as one can judge from the portraits, which we have by him, he appears to have begun to engrave early in the reign of James the Firſt; and he was employed by Moſeley the bookſeller, for forty years from the year 1634. Portraits conſtitute the beſt part of his performances; but we have beſides a large number of frontiſpieces, ornamental pages, and other decorations for books, by his hand. I ſhall take notice of the following prints only:

Alexander, earl of Sterling, an oval in quarto.

Dr. Donne when young, an octavo plate.

The Rev. Dr. John Taylor, an oval quarto.

The Rev. John Sym, the ſame.

Rev. Joſiah Shute, an oval in folio.

Sir Thomas Fairfax on horſeback, a ſmall half-ſheet print.

The frontiſpiece to *the Arcadian Princeſs*, in octavo, dated 1635.

The frontiſpiece to *the Evangelical harmony*, printed at Cambridge, in quarto.

The frontiſpiece to *Virgil's Works* by Ogilby, dated 1649.

DES MARTEAU.

Flouriſhed, 1760.

This ingenious artiſt revived the ſpecies of engraving, which had been attempted in ſeveral ſtyles by ſome of the old maſters, alſo by Lutma, Boulanger, and other more modern artiſts; and indeed carried it to great perfection. It is performed with a point, and conſiſts entirely of dots, which are alſo ſoftened and harmonized with the graver. We have by Des Marteau, who was a native of France, and reſided at Paris, ſeveral excellent engravings, in imitation of chalk drawings; particularly academical ſtudies, from the drawings of the greateſt French artiſts. He did not, however, confine himſelf entirely to academy figures; we have ſeveral paſtoral ſubjects by him, from Boucher, and ſome few hiſtorical and emblematical prints: among them are the following:

Lycurgus ſtruck upon the face by a plebeian, by which blow he loſt his eye, a middling-ſized plate, length-ways, from the younger Cochin.

Juſtice protecting the arts, a ſmall upright plate, from the ſame.

An *allegorical ſubject* upon the death of the Dauphin, the ſame, from the ſame.

PETER MARTENESIE.

Flouriſhed, 1760.

This artiſt was a native of Antwerp, and the diſciple of Le Bas, whoſe ſtyle of engraving he imitated, and with ſome ſucceſs. He reſided at Antwerp, where he executed ſeveral plates; among others,

The country watering place, a middling-ſized, upright plate, from Berchem.

The father of the family, a large plate, length-ways, from Greuze.

MARTIN SCHOEN. See SCHOEN.

MARTINET.

Flouriſhed,

The name of a modern French lady, who was daughter in-law to Nicholas Dupuis, from whom ſhe learned the art of engraving. We have by her hand, among other things, *the death of Adonis*, a large upright plate, from Bianchi.

MARTINET, brother to the above-mentioned lady, engraved ſome ſmall *views*, *vignettes*, *animals*, &c.

MARTINI.

Flouriſhed,

To an *emblematical ſubject*, very ſlightly, and indeed very indifferently etched, I have ſeen this inſcription, *Martini opus*. It is a ſmall upright plate; but the artiſt is entirely unknown to me.

MARTIR.

Flouriſhed,

A name affixed to the portrait of *Vincentius Maculanus*.

MARVIE.

Flouriſhed,

This artiſt does not ſeem to have been a regular engraver, but a deſigner. However, he etched a few plates, particularly one, repreſenting *the rejoicing made at the birth of the duke of Burgundy*, which was finiſhed with the graver by J. Ouvrier.

F. DE LA MASE.

Flouriſhed,

By this obſcure artiſt, who apparently was a native of France, we have ſome few etchings, which ſeem to merit more attention than has been paid to them. I ſhall mention one in particular, repreſenting *St. Jerom in his cavern*, a middling-ſized upright plate, from La Hyre, which proves him to have been a man of ability.

MASQUELIER.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral plates, and, among others, an *old man repreſented in a deſart, kneeling near a ſcull*, a middling-ſized upright plate, from Gerard Dou, entitled, *Diogenes*; alſo ſeveral *vignettes* and other *ornamental book-plates*, &c.

MAS-

MASSARD.

Flouriſhed, 1760.

A modern French artiſt, by whom we have a variety of *vignettes* and other *book-plates*, from the younger Cochin, Pariſeau, and other maſters.

JOHN BAPTIST MASSE.

Flouriſhed, 1750.

This artiſt was an excellent miniature painter. He was living, when Baſan publiſhed his Dictionary, at Paris, his native city; but muſt, at that time, have been a very old man. It appears, that in the early part of his life, he applied himſelf to engraving; but he afterwards quitted that profeſſion, and ſtudied painting. However, to his care we owe the ſeveral fine engravings from the pictures of Le Brun in the gallery at Verſailles. Part of the drawings he made himſelf, for the engravers who were employed to work from, and directed the work, which, ſays Baſan, required every exertion on his part, to bring it to that perfection with which it was executed. He engraved himſelf, the portrait of *Mary of Medicis*, which is placed at the head of the collection of prints, entitled, *the Luxembourg Gallery*, from the pictures of Rubens.

G. MASSI.

Flouriſhed, 1730.

Is a name affixed to a portrait of *Alaman Salviati, Card.* from P. Nelli. dated 1730.

C. MASSINI.

Flouriſhed,

The name of an Italian artiſt, who was apparently a painter. It is affixed to a ſmall upright etching, very ſlightly executed, from G. F. Greut, repreſenting *Penelope with her web*.

ANTHONY MASON.

Flouriſhed, 1670.

This artiſt was a native of France. He flouriſhed towards the concluſion of the laſt century, and reſided, I believe, chiefly at Paris. It appears, that he ſometimes amuſed himſelf with painting portraits from the life, ſome of which he alſo engraved. We have no account of the life of this extraordinary artiſt; nor are we even informed from what maſter he learned the principles of engraving. Indeed it ſeems to have been from no maſter; for he followed no particular ſtyle, but adopted a new one of his own. He worked entirely with the graver, and handled that inſtrument with aſtoniſhing facility. He ſeems to have had no kind of rule to direct him, with reſpect to the turning of the ſtrokes; but twiſted and twirled them about, without the leaſt regard to the different forms he intended to expreſs, making

them entirely ſubſervient to his own caprice. Yet the effect he has produced in this ſingular manner, is not only far ſuperior to what one could have ſuppoſed, but is often very pictureſque and beautiful. It was not in hiſtorical engraving that his greateſt ſtrength conſiſted. He could not draw the naked parts of the human figure ſo correctly as was neceſſary; but where the ſubject required the figures to be clothed, he ſucceeded in a wonderful manner. He paid great attention to the minutiæ of the deſigns he copied from. The hair of the *gray-headed man*, as the portrait of Briſacier is called, is executed with ſo much lightneſs and preciſion, that none, who have not ſeen and examined it, can form an idea adequate to its ſingular merit. But theſe beauties, in many other inſtances, occur in the works of Maſſon. It is needleſs to point them out more particularly, as they are obvious even to the common eye.

Among the moſt eſteemed works by this admirable artiſt, may be reckoned the following:

The aſſumption of the Virgin, a large upright plate, from Rubens.

A holy family, a middling-ſized plate, length-ways, from N. Mignard.

Chriſt with the Pilgrims at Emaus, a large plate, length-ways, from Titian, the original picture of which is in the cabinet of the king of France. This admirable print is commonly known by the name of *the table-cloth*, for the cloth, with which the table is covered, is executed in a very ſingular ſtyle. I have ſeen a proof impreſſion of this plate, in which little more is done than outlines of the figures, &c. ſcratched in with a dry point upon the plate.

Alſo the following portraits:

The comte de Harcourt, a large upright plate.

Guillaume de Briſacier, ſecretary to the queen of France, a middling-ſized upright plate; uſually known in England by the name of *the Gray headed Man*, becauſe the hair in this print is ſo finely executed.

Anne of Auſtria, queen of France, a large oval plate, from Mignard.

The vicomte de Turenne, the ſame.

M. Guido Patin, Med. Doct. a ſmall upright plate, from a picture painted by himſelf, as we may learn from this inſcription affixed to it, *Ant. Maſſon ad vivam ping. et ſculp.* 1670.

MAGDALENE MASSON, daughter to the above-mentioned artiſt, alſo engraved ſeveral portraits in a very neat ſtyle; among others that of *Louis Hen. de Gondrin de Monteſpan*, from a painting by her father.

JAQUES MATHAM, or MAETHAM.

Born, 1571. Died,

This artiſt was born at Haerlem; and after the death of his father, Henry Goltzius, a celebrated painter and engraver, married his mother. From his father-in-law he learned the art of engraving. At what age this event took place is uncertain; but we may reaſonably conclude, whilſt Matham was yet very young. Adviſed, no doubt, by his tutor, he went to Italy, to complete his ſtudies from the works of the greateſt maſters; and in that country he

engraved a conſiderable number of plates. At his return, he worked under the eye of Goltzius, and produced many very valuable prints. Following the example of his father-in-law, he worked entirely with the graver, in a clear, free ſtyle; but never equalled him in point of taſte or correctneſs of drawing, eſpecially when confined to the naked parts of the human figure.

The following prints by this artiſt are greatly eſteemed.

Abraham putting away Hagar and Iſhmael, a large upright plate, from Abraham Bloemart. The companion, repreſenting *Eliſha and the widow of Sarepta*, was engraved by Saenredam.

Sampſon ſleeping upon the knees of Dalilah, a middling-ſized plate, length-ways, from Rubens.

The viſitation of the Virgin, a large plate, length-ways, from Francois Salviati.

The nativity of Chriſt, a large upright plate, from Taddeo Zucchero.

The Virgin and child, with Elizabeth and St. John, who is preſenting a bird to the infant Chriſt, a middling-ſized upright plate, from M. de Boys.

The marriage in Cana of Galilee, a very large plate, length-ways, from F. Salviati.

The ſame ſubject, a middling-ſized plate, length-ways, from Taddeo Zucchero.

Chriſt raiſing the widow's ſon from the dead, a large upright plate, arched at the top, from Frederic Zucchero.

The crucifixion, a large upright plate, from Albert Durer.

The ſame ſubject, after Goltzius, a middling-ſized upright plate.

Chriſt with the two diſciples at Emmaus, a ſmall upright plate from the ſame.

The aſſumption of the Virgin, a large upright plate, from Taddeo Zucchero.

The alliance of Venus with Ceres and Bacchus, a middling-ſized plate, length-ways, from Titian.

Mount Parnaſſus, from the picture of Raphael in the Vatican.

The loves of the Gods, four middling-ſized upright plates. I. *Jupiter and Europa*. II. *Apollo and Leucothoe*. III. *Mars and Venus*. IV. *Hercules and Deianira*.

The type of the human life, a very large print on three plates.

Four times of the day, four middling-ſized plates, length-ways, from Carl van Mander.

Perſius and Andromeda, a middling ſized plate, length-ways, from H. Goltzius.

Cupid and Pſyche, a middling-ſized upright plate, from Abraham Bloemart.

Several large *landſcapes*, from the ſame painter.

We have ſome few portraits by this maſter; among others, that of *Abraham Bloemart*, from Paul Moreelſe, &c.

He alſo engraved from Michael Angelo, Paolo Veroneſe, Spranger, and a variety of other maſters.

Matham ſometimes uſed a monogram, compoſed of an I. an M. and an A. joined together. See the plate at the end of the volume.

THEO-

THEODORE MATHAM.

Flouriſhed, 1630.

He was the ſon of Jaques Matham, mentioned in the foregoing article; and from his father learned the firſt principles of engraving. He went to Italy to complete his ſtudies, and worked in the ſchool of Cornelius Bloemart, conjointly with Michael Natalis, Perſyn, and other Flemiſh engravers. He did not confine himſelf to the graver only, but ſometimes called in the aſſiſtance of the point. The greater part of his works conſiſts in portraits; and many of them are executed in a manner, that does him much honour as an artiſt. The following prints are by him:

The Virgin and Child, with St. John, a middling-ſized upright plate, after Baſan, for the collection of engravings from the pictures in the cabinet of M. Reynot.

A holy family, a middling-ſized plate, length-ways, from J. Sandrart.

Add to theſe the following portraits:

Michael le Blon, agent to the crown of Sweden, a ſmall upright plate, from Vandyck, very ſcarce.

Stephen Vacht, dean of Sarten, a middling-ſized upright plate, from J. Spilberge.

Claudius a Salmaſi, from Dubordieu, the ſame.

Gaſpar Barlæus, Med. et Philoſ. the ſame, from J. Sandrart.

Nocuit Differ, the ſame, without the painter's name, dated 1638.

With many others from P. Gribber, J. Mytens, J. Raveſtien, and other Dutch and Flemiſh maſters. He often ſigned the initials T. M. only to his plates; and ſometimes he added to them the word *fecit* or *ſculp.* for *ſculpſit.*

ADRIAN MATHAM.

Flouriſhed, 1630.

This engraver was a native of Haerlem, but of the ſame family with the two preceding artiſts. He worked with the graver only, in a ſtyle greatly reſembling that of Jaques De Gheyn the elder, who was the diſciple of Henry Goltzius; but his works are by no means equal to thoſe of that maſter in point of merit. Matham drew the human figure very incorrectly; the extremities eſpecially are heavy, and not well marked. The following engravings are by him:

Part of the plates for a large folio volume, entitled, *Academie de L'eſpée,* publiſhed at Antwerp, 1628, by Girard Thibault.

The golden age, a middling-ſized plate, length-ways, from Goltzius.

An *old man careſſing a woman, to whom he preſents his purſe*; a large upright plate, from the ſame. The heads are nearly half the ſize of nature.

Two beggars, one *a man with a wooden leg, who is playing upon the viol*; the other, *a woman ſinging a ballad*; a middling-ſized upright plate, from A. Vander Venne.

MATHEUS.

Flouriſhed, 1620.

This artiſt reſided at Paris, where he appears to have worked conſiderably for the bookſellers. His engravings are by no means deſtitute of merit. They are exceſſively neat, performed with the graver only, and, from the ſtyle in which they are executed, I ſhould ſuſpect that he was the diſciple of Thomas de Leu. They appear to be chiefly from his own deſigns, and conſiſt in general, of frontiſpieces of various ſizes, and other ornamental book plates. The figures, which he occaſionally introduced, are not badly proportioned, or ill drawn. I ſhall mention the following prints only by this maſter, all from his own deſigns:

The adoration of the wiſe men, a ſmall upright plate.

The frontiſpiece to *a General Hiſtory of France*, in folio, publiſhed at Paris, 1619.

The frontiſpiece to a book, entitled, *Amours D'Endimion et de la Lune*, the ſame, 1624.

The frontiſpiece to *the Works of Thomas Aquinas*, Paris, 1622, &c.

C. MATHEY.

Flouriſhed,

The name of an engraver of no great note, affixed to the portrait of *Michael Angelo Corelli*, after Howard; and ſome few others.

A. MATHIEU.

Flouriſhed, 1656.

This artiſt was apparently a native of France. We have by him ſome ſpirited etchings, retouched with the graver, in a ſtyle ſomewhat reſembling that of Callot, for a thin folio volume, entitled, *Les Armes triomphantes de ſon Alteſſe Monſeigneur le Duc d'Eſperon, pour le Suiect de ſon heureuſe entree, faite dans la Ville de Düon, le 8me. May* 1656, conſiſting of the triumphal decorations, which were uſed at the public entry.

CORNELIUS MATSYS.

Flouriſhed, 1545.

This artiſt is placed by M. Heineken in the Flemiſh ſchool. He flouriſhed about the middle of the ſixteenth century; and from the ſmallneſs of his engravings in general, may properly be ranked among the little maſters. We have a great number of plates by this artiſt, chiefly, if not all, from his own deſigns. His ſtyle of engraving bears ſome reſemblance to that of Francis de Babylone; but his drawing, though not entirely correct, is certainly ſuperior to what we diſcover in the works of that old engraver. The figures deſigned by Matſys have much of the Italian taſte in them; and ſometimes

ſometimes they are by no means inelegant, or badly proportioned. What he failed moſt in ſeems to have been the heads of his female figures, which are neither handſome nor expreſſive. Matſys generally uſed a monogram compoſed by a C. an M. and an A. joined together, to which he often added the date. But we frequently meet with another monogram, much reſembling that of Matſys, compoſed by a C. an M. and an E. joined together, bearing nearly the ſame date. Hence M. Heineken, and other ingenious authors have been led to conclude, that both marks belonged to the ſame perſon, and read the name Cornelius Met, or Metſys. Profeſſor Chriſt attributes the laſt monogram to a painter named Gaſpar, or rather Caſpar Medebech, of Cologna; but he had forgotten that the ſame engraver has, on ſome few prints, not only affixed the monogram as mentioned, but his name, or the abbreviation of his name, thus, COR. MET. which he himſelf reads Cornelius Metenſis; and perhaps with great probability of truth. Therefore the three laſt letters, MET. cannot agree with the name of Medebech. But, in order to avoid, as much as poſſible, this confuſion of names, I ſhall lay before the reader my reaſons for ſuppoſing, that theſe marks belonged to two different perſons; and if they ſhould not appear to be ſatisfactory, he muſt judge for himſelf. Firſt, thoſe engravings marked with the former monogram, have more ſpirit and appearance of originality of deſign, than thoſe marked with the latter, which are not only very ſtiff and formal, but often copies from other prints. Secondly, the ſtyle of the former engravings is more looſe and free; the latter appears to be founded upon that of Aldegraver; it is neater indeed, in general, but by no means equal in point of merit. Thirdly, in any compleat ſet of prints, whether taken from the *Bible hiſtories*, or whether they repreſent the *virtues*, *vices*, &c. both theſe marks never occur, as they would be likely to do, if they were both of them adopted by the ſame maſter; eſpecially as we find them upon different prints of the ſame date: for theſe artiſts were certainly contemporary with each other. The reader will find the prints, marked with the latter monogram, noticed under the article METENSIS; and both the monograms copied on the plate at the end of the volume. The following prints are all marked in the manner firſt mentioned:

A ſet of prints from the *Old Teſtament*, ſmall plates, length-ways. Upon ſome of theſe, particularly that wherein the angel is repreſented appearing to Hagar in the deſert, and that repreſenting the meeting of Abraham with Melchizedeck, the above-mentioned monogram is not only affixed, but the name written at length in this manner, *Cornelius Matſys fecit*: they are dated 1549 and 1550.

The cardinal virtues, ſmall upright plates.

Cleopatra with the aſp, a ſmall plate, length-ways, dated 1550.

An old man with two old women, one of whom holds a baſket of eggs, a ſmall upright plate, dated 1549.

A ſet of goldſmiths ornaments, ſmall upright plates; and a variety of other ſubjects.

CORNELIUS MATTEUS.

Flouriſhed,

The name of an artiſt, who by his ſtyle of etching I ſuſpect to have been a painter. It is affixed to a ſmall landſcape, with a ruin in the back-ground, etched in a ſlight, ſpirited ſtyle, bearing ſome reſemblance to that adopted by H. Swanefield.

LODOVICO MATTIOLI.

Born, 1662. Died,

This artiſt was born at Bologna. He learned the firſt principles of drawing from Carlo Cignani, and improved himſelf from the works of the great maſters. He contracted a cloſe friendſhip with Giuſeppe Maria Creſpi, a celebrated painter, and etched ſeveral plates from his paintings. We have alſo etchings by Mattioli from his own compoſitions, and from thoſe of Lodovico Carracci, and other maſters.

MAUCOURT.

Flouriſhed,

A modern painter, who alſo engraved ſeveral mezzotintos from his own compoſitions. According to Baſan, he reſided at London.

HENRY MAUPERCHE.

Flouriſhed,

This artiſt was a native of France, and excelled in painting landſcapes. He alſo amuſed himſelf with the point, and imitated the ſtyle of etching adopted by Swanefield, with ſome ſucceſs. We have by him, a ſet of landſcapes, into which he has introduced ſome hiſtorical ſubjects from the Bible; middling-ſized plates, length-ways, from his own compoſitions. Six plates repreſenting *the hiſtory of Tobit*, the ſame. Six repreſenting *the hiſtory of the Virgin Mary*, from the annunciation to the flight into Egypt, both incluſive, the ſame. Twelve ſmall *landſcapes*, length-ways, from Swanefield.

PAUL MAUPIN.

Flouriſhed,

This artiſt was born at Abbeville in Picardy, and engraved upon wood. We have by him ſome prints in chiaro-ſcuro, from Jaques Stella, and a very large plan of Rome, with views of the public buildings, which Giovanni Maggi firſt undertook to perform; but that artiſt was obliged to abandon the enterprize, for want of ſufficient money to complete it. Baſan mentions another MAUPIN, who, he tells us, was a relation to the foregoing artiſt, and an engraver on wood; but he has not ſpecified any of his works; and Papillon ſpeaks of an engraver on wood, whom he calls SAINT MAUPIN, and informs us that he was a native of Lions, and that, in the year 1625, he engraved *a view of that town* on wood.

CHRIS-

CHRISTOPHER MAUREAR.

Flouriſhed, 1590.

This artiſt was an engraver on wood, and, according to profeſſor Chriſt, the diſciple of Tobié, or Chriſtopher Stimmer. We have many neat little engravings by him, chiefly from the deſigns of Tobié Stimmer, and Joſt Ammon. His mark is compoſed of a C. and an M. joined together, in the manner repreſented on the plate at the end of the volume. He appears to have been a native of Zurich.

DE SAINT MAURICE.

Flouriſhed, 1760.

This gentleman was an officer in the guards at Paris, and a lover of the arts. He was not only a man of taſte and a collector, but he amuſed himſelf alſo with the graver. We have by him, among other prints, one repreſenting *an old man playing upon the flute, encompaſſed by five children*; a very ſmall plate, length-ways, from Le Nain.

FRANCESCO MAZZUOLI, called PARMIGIANO.

Born, 1504. Died, 1540.

This juſtly celebrated artiſt was born at Parma, and was taught the firſt principles of painting by his two uncles. The great reputation, which Michael Angelo Buonaroti and Raphael had acquired by their works, incited his curioſity to go to Rome to examine them. In this city he reſided a conſiderable time, and ſtudied the paintings of the latter with great attention, and with great ſucceſs. From the fertility of his genius, and the ſoundneſs of his judgment, it was reaſonable to expect every thing that was excellent at his hand. But his progreſs towards perfection was greatly retarded by an idle infatuation, which led him to the ſtudy of alchemy; in purſuit of which, he not only waſted a conſiderable part of his property, but, what is far worſe, much of that precious time, which if properly applied, would doubtleſsly have greatly augmented his reputation.

As a painter, it is needleſs to ſpeak of him here. The high eſteem his works have juſtly been held in for ſo many years is a ſufficient proof of their value. As a deſigner and an engraver only, he claims a place in the preſent work.

In the etchings of this great maſter, we diſcover the hand of the artiſt, working out a ſyſtem, as it were, from his own imagination, and ſtriving to produce the forms he wanted to expreſs. We ſee the difficulty he laboured under; and cannot doubt, from the examination of the mechanical part of the execution of his works, that he had no inſtruction. It appears to be ſomething entirely new to him, without the knowledge of any thing better. We know, that he certainly was not the firſt inventor of etching, becauſe it was practiſed in Germany, before he was of age to attempt it, yet it appears, as if he had been unacquainted of the prior diſcovery, or only knew of it imperfectly by report; and, in the latter caſe, he might have been nearly

as

as much at a loſs, as in the former. But to return from this digreſſion. The ſpirit and genius, which appear through the cloud, are ſuch as juſtly render his etchings exceedingly valuable; and on this account, they have been often copied, and ſometimes indifferently. The mechanical part of them is ſcratched in with the point, often badly corroded with the aqua fortis, and retouched with the graver, without the leaſt appearance of knowledge, as an engraver. But looking beyond theſe defects the ſweet characters of the heads, to the elegant turns of the figures, and to the beauty and ſimplicity of the compoſitions of theſe rude ſketches, what is wanting, in the excellency of the mechanical part of the art, is abundantly ſupplied to the judicious eye, in the fire and animation of the maſter. The copies are always better than the originals, with reſpect to the regularity of the workmanſhip. But even the beſt of them are exceedingly defective in ſtyle and ſpirit; ſo that they are eaſily diſtinguiſhed upon the compariſon. Good impreſſions of the originals are very rare; ſuch, I mean, as are not retouched. From the foulneſs of the copper upon which he engraved, and the little ſkill he had in managing the aqua fortis, his etchings are ſeldom clear or perfect in their appearance; though ſome indeed are greatly ſuperior to others in this reſpect; and thoſe perhaps he executed in the latter part of his life.

It is alſo ſaid, that he engraved many prints on wooden blocks in chiaro-ſcuro; but it is much more likely, as Baſan juſtly obſerves, that he was only the director of theſe works, and that they were executed by Ugo da Carpi, Andrea Andreani, and other maſters. De Piles tells us, that Parmigiano kept an engraver in his houſe, named Antonio Frontano, who robbed him of all his plates, deſigns, and wooden engravings for the chiaro-ſcuros, which drove him nearly to diſtraction; though he afterwards recovered the greater part of them. Papillon mentioning the ſame circumſtance, adds, that Frontano was an engraver on wood and copper alſo. But how far this ſtory is to be depended upon, I cannot ſay.

The following etchings are by this great maſter:

Moſes and the burning buſh, a ſmall plate length-ways, which, from the great rudeneſs of its appearance, ſeems to have been one of his firſt attempts.

A holy family, wherein the Virgin is repreſented ſeated, and the Child in a cradle before her; a middling ſized plate, length-ways.

The adoration of the ſhepherds, a ſmall upright plate.

The entombing of Chriſt, a middling-ſized upright plate. Guido copied this print, nearly in the ſame ſize.

The reſurrection of Chriſt, a ſmall upright plate.

A ſet of thirteen ſmall upright plates, repreſenting *Chriſt and the twelve apoſtles*, ſingle figures.

A mother inſtructing her four daughters a ſmall plate, length-ways.

A ſmall upright plate, repreſenting *a back figure of a man, with a woman by his ſide*. All theſe are from his own compoſitions.

St. Peter and St. John healing the lame man, from the cartoon of Raphael, a middling-ſized plate, length-ways. Baſan ſpeaking of this print ſays, it imitates by means of a ſecond plate (or rather perhaps a wooden block)

the effect of a drawing. I have never ſeen any of the tinted impreſſions. One which I have before me is a fine ſpirited etching. We ſee he has mixed his own ſweet manner with that of Raphael, in the treatment of the heads; and it ſeems to me to loſe nothing by the alteration. This, in my opinion, is one of his fineſt and moſt determined etchings.

MAZOT.

Flouriſhed,

An artiſt of no note, by whom we have ſome few indifferent portraits; among others, that of *Chriſtian* IV. *king of Denmark.*

CHRISTIAN DE MECHEL.

Flouriſhed, 1760.

This artiſt was a native of Bale. He reſided at Paris at the time Baſan publiſhed his Dictionary of Engravers. We have by him the following prints:

A philoſopher mending his pen, a middling-ſized upright plate, from Metzu.

Cupid ſhooting an arrow, a middling-ſized upright plate, from Carlo Vanloo.

Four ſmall *views of the Rhine*, from Weirotter, &c.

ISRAEL VAN MECHELN,

Born, Died, 1523.

I have already ſpoken of this artiſt, and of his works, in the fourth Chapter of the Eſſay on the Art of Engraving, given in the former part of the firſt volume. It appears, that he was born at Mecheln, a village near Bocholt, a town upon the banks of the Aa, in the Biſhopric of Munſter in Weſtphalia. But he reſided chiefly at Bocholt.

His father, whoſe baptiſmal name was alſo Iſrael, was a goldſmith; and it is very probable, that the ſon himſelf was firſt brought up to that buſineſs. The great multiplicity of engravings by this artiſt, and the apparent diſtance of time in which they were executed, has led M. Heineken, a very able and accurate writer on the ſubject of engraving, to conclude, that the father engraved, as well as the ſon. I have already given my opinion in this doubtful caſe. I ſhall now proceed to lay before my reader a few ſpecimens of the prints by this artiſt, which differ the moſt from one another, that the collector may the more eaſily refer to them, and decide for himſelf, if he thinks that difference ſufficiently great to juſtify the ſuppoſition of their having been done by more than one engraver. If ſo, the rudeſt, of courſe, will be attributed to the father.

The life of Chriſt, a ſet of prints nearly eight inches and an half high, by five inches three quarters wide.

The deſcent of the Holy Ghoſt; ſeven inches and three quarters high, by four inches three quarters wide.

St. Luke painting the Virgin and Child, a middling-ſized upright plate.

All the above prints may be ranked among his moſt early ones. They are drawn in a very bad ſtyle; the heads are ſhort and thick, without expreſſion; and the whole of the figures ſo poorly executed, that they bear the evident marks of a firſt attempt. Theſe are, without doubt, the plates M. Heineken had before him, when he thought of dividing the works of this maſter, and attributing a part to the father. But, on carefully examining the reſt of his performances, we ſhall ſee a gradual advancement in the art; ſo that it will be impoſſible, at any rate, to draw the line, with any preciſion, between the works of the father and the ſon. And it is alſo worthy obſervation, that we find thoſe prints in general may be reckoned among his beſt, which were alſo engraved by Martin Schoen. This ſeems to prove, not only the priority of the engravings by Schoen; but alſo, that Iſrael was more ſkilful in imitating the works of others, than in deſigning for himſelf; and this may perhaps, in great meaſure, account for the manifeſt difference which appears in his engravings. The following plates may be reckoned among his beſt.

Judith and Holofernes. An army is repreſented in the back-ground, with cannons and other inſtruments of war, a middling-ſized plate, lengthways.

The death of the Virgin, a middling-ſized upright plate. M. Schoen, and ſeveral other contemporary artiſts, engraved this ſubject.

The Virgin ſtanding upon a creſcent, crowned by two angels, and accompanied by two others; the fall of Satan is repreſented below; a large upright plate.

The Virgin ſeated in a landſcape, holding the Child to kiſs it; the Deity appears in the clouds above; and Joſeph is repreſented ſleeping at the Virgin's left hand; a middling-ſized upright plate. Albert Durer, and other maſters, copied this print. There is a great ſingularity with regard to this print; for, inſtead of being finiſhed in his uſual ſtyle, it is ſcratched with the point of the graver; and the effect is by no means unlike that which we ſee in ſeveral of the prints by Rembrandt.

The Virgin and Child ſurrounded by four angels, a middling-ſized upright plate, dated 1480.

The Virgin ſeated holding the infant Chriſt; a garden wall appears in the back-ground; a ſmall upright plate, with this inſcription: **Ave potiſſima Maria.** This deſign was alſo engraved by Martin Schoen.

Herod's cruelty, a middling-ſized upright plate.

Herodias with the head of John the Baptiſt, at the feaſt of Herod, twelve inches long, by eight inches and a half high.

The ſcourging of Chriſt, a middling-ſized upright plate.

St. Jerom ſeated in a room, pointing to a ſcull which lies upon the table; the lion's head appears to the right; five inches three quarters high, by four inches wide. This print, in my opinion, is his maſter-piece. It was copied in the ſame ſize and way by Lucas of Leyden.

A man and woman walking, with death behind a tree ſhaking an hour glaſs; ſeven inches and a half high, by four and a half wide. This was alſo engraved by an artiſt, whoſe mark is compoſed of an H. and an S. joined together;

together; by one, who ſigns his plates with a ſingle W. and by ſeveral others; but the beſt copy is by Albert Durer.

Several male and female ſaints, ſingle figures; among them is *St. Agnes*; which print is faithfully copied on the third plate given in this volume.

St. Anthony borne into the air by many devils; a middling-ſized upright plate. This compoſition was engraved by Martin Schoen, and is, I think, one of that artiſt's moſt capital performances.

Three naked women, with a globe hanging above them, on which we find theſe three letters, G. B. A. which are thus interpreted, Gott Behute Alle, God keep all. Albert Durer and ſeveral other maſters copied this print.

The portrait of *his father.*

His own portrait, and that of *his wife.*

A portrait holding a ſcull, with this inſcription, Reſpice Finem.

A cup richly ornamented. The ſame cup was alſo engraved by M. Schoen, and in the ſame ſize.

A variety of *goldſmiths ornaments,* of ſeveral ſizes; and a prodigious number of other ſubjects.

The engravings by this artiſt are uſually ſigned in the following manner: I. M. or I. V. M. or *Iſrahel* V. M. or *Iſrahel* V. M. *tzu Boeckholt.* The letters are uſually expreſſed in the Gothic character, and are decorated with ornamental flouriſhes.

MECHELN.

Flouriſhed, 1623.

The name of an artiſt, affixed to the portrait of *Pope Urban the Eighth,* dated A. D. 1623.

MARY OF MEDICIS.

Born, 1574. Died, 1642.

This illuſtrious perſonage was queen to Henry the Fourth of France. She was a a princeſs of the houſe of Medicis in Tuſcany. When the arts were reviving in Italy, they met with great encouragement from the grandees of this noble family. It is indeed ſaid, that many of them amuſed themſelves in ſuch branches of the arts as were agreeable to their fancy. Of this great lady we find it recorded, that ſhe was not only exceedingly fond of painting, but drew very neatly. We have a wooden cut, ſaid to have been executed by her own hand. Her partiality for the arts is indeed well known; and to her encouragement we owe that noble collection of pictures, painted by Rubens, preſerved in the Luxemburg Gallery at Paris, in which are repreſented the ſeveral actions of her life. The life of the king was alſo intended to have been executed by the ſame artiſt; but the death of that monarch, with the troubles occaſioned by that accident, prevented the completion of the deſign, though Rubens had already begun ſeveral of the pictures. The wooden cut above-mentioned is about eleven inches and a half-high. It repreſents *the buſt of a young lady*; and ſome have ſuppoſed it to be intended for her own portrait, at the age of ſixteen or eighteen.

The outline is tolerably correct, and the execution far beyond what one could reaſonably expect from the hand of a perſon of ſuch diſtinction. It imitates hatchings, croſſed two and ſometimes three times. The ſtrokes, it is true, are rather unequal, and, in ſome few inſtances, broken into one another; but it is, however, ſufficiently well engraved to convince us, that it was not her firſt eſſay. Papillon adds to his deſcription of this print, that, with all its faults, it was ſuperior to the works of ſeveral engravers on wood, whom he knew; engravers, I ſuppoſe he means, who had been regularly brought up to the art. At the bottom of this curious print is the following inſcription.

MARIA MEDICI. F.
MDLXXXVII.

This print is alſo mentioned by the younger Fournier, in his Diſſertation upon the Art of Engraving on Wood.

At the bottom of one of the impreſſions from this engraving, preſerved in the royal collection at Paris, is written as follows:

La planche de cette eſtampe a ete gravee par le Reine Marie de Medicis, qui la donna a M. Champagne, *dans le temps qu'il la peignoit, le quel* Champagne *a ecrit derriere la planche ce qui ſuit.*

Le Vendredi 22 de Fevrier 1629, *le reine mere, Marie de Medicis, m'a trouve digne de ce rare preſent, faite de ſa propre main.* CHAMPAGNE.

Which in Engliſh will read thus:

The plate, or rather *wooden block*, from which this print was taken, was engraved by queen Mary of Medicis, who gave it to *M. Champagne*, at the time he was painting her portrait; which *Champagne* wrote upon the back of the block as follows:

On Friday, the 22d of February, 1629, the queen dowager, Mary of Medicis, thought me worthy of this rare preſent, engraved by her own hand. CHAMPAGNE.

JOHN VANDER MEER.

Born, 1627. Died, 1690.

This artiſt, according to ſome authors, was born at Haerlem; or, as others ſay, at Schoonhoven. It is equally uncertain under what maſter he learned the principles of painting; though Baſan, without mentioning his authority, tells us, that he ſtudied under John Broers and Berchem; but he ſeems to have confounded him with the younger Vander Meer, who was a diſciple of Berchem. He adds, that he went to Italy, in order to perfect himſelf in the art. He excelled in painting landſcapes, battles, and ſea views. He died at Haerlem, A. D. 1690, aged 63. We have by him four ſmall *landſcapes with ſheep*, which are very ſcarce.

JOHN VANDER MEER, the younger, who was called DE JONGHE, was thought to be the ſon of the above-mentioned artiſt; and, it is ſaid, that he alſo engraved. I have been inclined to attribute to this artiſt thoſe ſpirited etchings, which the reader will find mentioned under DE JONGE. The battles there ſpoken of may have been engraved from the deſigns of his father. This artiſt, as before obſerved, was the ſcholar of Berchem, and a very celebrated landſcape painter. He died 1688.

DE MEERE.

Flouriſhed,

The name of a miſerable engraver, affixed to a *crucifixion, with St. Francis at the bottom of the croſs*; a middling-ſized upright plate, from Rubens.

MEHEUX.

Flouriſhed,

An engraver, who flouriſhed in the laſt century, by whom we have ſeveral mezzotintos of no great value; among others, a copy of *the rat poiſoner*, from Cornelius Viſſcher.

D. MEIER.

Flouriſhed, 1617.

A very indifferent artiſt, who would have done well to have kept his name in obſcurity. It is, however, affixed to a ſlight etching of *a grand fire-work*, exhibited at Paris, at the celebration of the peace between France and Spain: It is dated 1617.

CHRISTOPHER MEIGEL.

Flouriſhed,

He reſided at Nuremberg, where he publiſhed a ſmall folio volume, containing a great number of very indifferent engravings, diſplaying *the follies of different people of all profeſſions*, which apparently were engraved by himſelf.

ROBERT MEIGHAN.

Flouriſhed, 1628.

He was not properly an engraver, but a bookſeller. He lived in St. Dunſtan's Church Yard. His name appears in the records of the ſtationers company; and, in the year 1630, he publiſhed an edition of the Merry Wives of Windſor by Shakſpeare. A head of *John Clavel*, dated 1628, is ſaid to have been executed by him.

W. WOLFGANG MEIERPECK.

Flouriſhed, 1560.

This artiſt, who was a painter and engraver on wood, conjointly with George Liberal, deſigned and engraved on wood the plants, animals, and other figures, for *the Commentaries of Matthiolus upon Dioſcorides*, for three ſeparate editions, in the German and Bohemian languages, and alſo in Latin: they were printed in Germany about the year 1560.

B. MEIS.

Flouriſhed,

By this artiſt, who, I ſuppoſe, was a painter, I have ſeen a ſmall upright

etching, very ſlightly executed, in a ſtyle ſomething reſembling that of Caſtiglione. It repreſents *a poet writing*, and is ſubſcribed *B. Meis fecit.*

MEL. See MIELE.

ADRIAN MELAR.

Flouriſhed, 1650.

This engraver reſided at Antwerp, where he had an opportunity of ſeeing the works of the great engravers from Rubens and Van Dyck. He ſeems, indeed, to have formed his taſte upon thoſe of Paul Pontius; but his imitations of that great maſter are every way defective. He engraved ſeveral portraits; and they, with all their faults, appear to me to be the beſt part of his works. We have by him,

A ſet of figures, repreſenting *the inhabitants of Africa*, and of both the *Indies*.

St. Michael overcoming the Devil, a middling-ſized upright plate, from Rubens.

The portrait of *Francois de Moura*; alſo that of *Chriſtopher Bernhardt*, &c.

COUNT DE MELEUN.

Flouriſhed, 1760.

This gentleman was fond of the arts, and amuſed himſelf with the point. We have ſeveral ſmall plates engraved by him, from Berchem, Callot, and other maſters.

CHARLES DOMINIQUE MELINI.

Flouriſhed, 1760.

This artiſt was a native of Turin; but reſided at Paris at the time Baſan publiſhed his Dictionary of Engravers. We have ſeveral engravings by his hand; and, among others, the following:

The fair cauſe, a middling-ſized upright plate, from Nattier.

The children of the prince of Turin, from Drouais, a middling-ſized plate, length-ways.

CLAUDE MELLAN.

Born, 1601. Died, 1688.

This ſingular artiſt was a native of Abbeville in Picardy. His father was the receiver of the cuſtoms in that town; and he took great care of the education of his ſon. His genius for drawing diſcovering itſelf very early in life, he was ſent to Paris and placed under the direction of Simon Vouet, in order to perfect himſelf in that art, and his ſtudies promiſed ſucceſs; but he was diverted from his application to them by the deſire he had of learning the management of the graver, which he acquired with much facility. From Paris, at the age of ſixteen, he went to Rome, where he engraved a conſiderable

ſiderable number of plates, many of which are held in great eſtimation; particularly thoſe for the Juſtinian Gallery, the portrait of *the Marquis Juſtinian*, and that of *Pope Urban* VIII. Returning to France, he married at Paris, and ſettled there, A. D. 1654. The king of France being made acquainted with his merit, aſſigned him apartments in the Louvre, in the double quality of a painter and an engraver. Surrounded with honour, and bleſſed with an excellent conſtitution, which exempted him from the diſeaſes uſually attendant on age, he enjoyed a competent fortune, and was greatly eſteemed by all who knew him. He died A. D. 1688, aged 87 years. He does not appear to have had any children; for his plates, at the death of his wife, became the property of his nephew.

Florent le Comte tells us, " that Charles the Second was ſo much pleaſed " with his performances, that he invited him to come into England, making " him, at the ſame time, very advantageous offers. But the love of his " country," continues that author, " prevented his accepting of them."

It is remarked, that moſt of the plates which he engraved at Rome, and before he went thither, are executed in the uſual manner; that is, with parallel ſtrokes, croſſed with ſecond and third ſtrokes, as the depth of the ſhadows might require. But afterwards he adopted a new mode of working with ſingle ſtrokes only, without any ſecond ſtrokes laid upon them; and the ſhadows are expreſſed by the ſame ſtrokes, being made ſtronger, and brought nearer to each other. The effect, which he produced by this method of engraving, is ſoft and clear. In ſingle figures, and ſmall ſubjects, he ſucceeded very happily; but in large compoſitions, where great depth of ſhadow was required, he has failed, and that in proportion as the force of colour was wanted. Beſides, in ſubjects where ſeveral figures occur, the ſameneſs of ſtyle, which neceſſarily appears in every part of the plate, fatigues the eye, and prevents objects from relieving each other, and adds greatly to the flatneſs of the effect. His neateſt plates in this ſtyle have an unfiniſhed appearance, by no means ſuitable to large engravings; but, at the ſame time, a lightneſs exceedingly agreeable, when confined to ſmall ones. According to Le Comte, the works of this maſter amount to 342. I ſhall mention the following only, chiefly from his own compoſitions:

The face of Chriſt, called *the Sudarium of St. Veronica*, a middling-ſized upright plate, which is executed entirely by a ſingle ſpiral line, begun at the extremity of the noſe, and continued without quitting over the whole face and back-ground; and the better to indulge this ſingular undertaking, the face is repreſented full in the front, and the point of the noſe as near to the centre, as it could conveniently be placed.

St. Peter Nolaſque, carried by two angels, a middling-ſized upright plate. This is eſteemed as one of his rareſt prints.

Four large plates, length-ways, relative to the life of St. Bruno. I. *That ſaint giving the habit to a brother of the order.* II. *His exhortation to the brotherhood.* III. *His entry into the council.* IV. *The ſame ſaint ſhowing the hoſt to the ſoldiers.*

St. Bruno praying in the deſert, a middling-ſized upright plate.

St.

St. Francis praying, the ſame ſize as the above; and ſeveral other ſubjects of like kind.

Part of the *antique ſtatues* for the Juſtinian Gallery; which work conſiſts of two volumes and 312 prints,

Part of the *antique ſtatues and buſts* preſerved in the royal palace of France: the ſet was completed by Stephen Baudet.

A great number of eſtimable portraits; among others, that of *Pope Urban* VIII. and the *Marquis Juſtinian*, mentioned above; alſo *Cardinal Bentivoglio*, the *Marquis de Crequi*, *M. de Peireſe*, *M. de Gaſſendi*, &c.

He alſo engraved from Tintoret, Simon Vouet, Le Bernin, Nicholas Pouſin, Stella, and other maſters. It is to be obſerved, that Mellan did not always write his name at length, but ſometimes the initials only, or abbreviated thus: C. M. or C. Mel. or Cl. Mell. &c.

FRANCESCO ANTONIO MELONI.

Born, Died, 1713.

This artiſt was a native of Bologna. He appeared to be very fond of painting, and was accordingly placed in the ſchool of Franceſchini, in order to acquire a knowledge of that art. Time, however, ſoon convinced him, that his diſpoſition was not altogether formed for that purſuit. He then took up the graver, and with more ſucceſs. He worked not only from the pictures of his maſter, but alſo from thoſe of ſeveral other Italian artiſts. He died at Venice, 1713. The following are reckoned among his beſt engravings.

The adoration of the ſhepherds, a middling-ſized upright plate from Carlo Cignani.

Aurora, the ſame, from the ſame maſter.

P. MENANT.

Flouriſhed, 1715.

This artiſt, who appears to have been a native of France, drew after nature, a great part of the views of *the palace and gardens at Verſailles*; moſt of which he engraved himſelf: the reſt are executed by Raymond, Fonbonne, Scotin, Lucas, and other artiſts. Theſe views are contained in a very large folio volume. They are ſufficiently neat; but very ſtiff, and without effect. In ſhort, neither the drawing or engraving do any honour to the artiſt.

MENTZ. See MECHELN.

J. G. MENTZEL.

Flouriſhed, 1715.

He is ſpoken of as an engraver in the Printſellers Catalogues; but I am not acquainted with his works,

GIOVANNI BATISTA MERCATI.

Flouriſhed, 1620.

This artiſt was a native of Sienna; but he reſided, as we find by his prints, at Rome. His principal employment ſeems to have been drawing; but he etched alſo, and we have ſeveral very ſpirited prints by him, which, though ſlightly executed, indicate the hand of the maſter. I ſhall notice the following only.

A female ſaint refuſing to offer ſacrifice to an idol. As there is no painter's name to this print, it was probably etched from a deſign of his own.

A holy family with St. Catherine, a ſmall upright plate, from Correggio.

He worked alſo from Pietro de Cortona, and other maſters.

ANTHONY LE MERCIER.

Flouriſhed,

By this artiſt we have ſome very ſlight, but ſpirited and maſterly etchings, after the deſigns of P. Collo. They conſiſt of a ſet of ſmall folio plates of *architectal ornaments, chimney-pieces,* &c.

JAMES MERCIER is mentioned by Florent le Comte as an engraver; and that author informs us, that he worked from the deſigns of Michael Angelo Buonarota. I have ſeen the name "I. le Mercier." affixed to a ſlight etching in the painter's ſtyle, and not without merit, repreſenting *the pope going in proceſſion.*

GASPAR MERIAN.

Flouriſhed,

This artiſt was a native of Germany. He engraved a ſet of plates, repreſenting *the ceremonies at the election of the emperor Leopold.*

MATTHEW MERIAN, the ELDER.

Born, 1593. Died, 1651.

This ingenious artiſt was a native of Baſil. His firſt ſtudies were under the direction of Theodore Meyer, who inſtructed him in the art of drawing. When he quitted the ſchool of this maſter, he entered that of Theodore de Brye, and added to his former attainments a knowledge of the art of engraving. Merian was a man of genius. His beſt works are landſcapes and views of towns, palaces, &c. They are uſually etched in a ſlight, free ſtyle, and retouched, as occaſion required, with the graver. They have the appearance of being really copied from the ſubjects they repreſent, and with great exactneſs, for which reaſon they will always be valuable; but, at the ſame time, with no great taſte, or attention to the pictureſque beauties of the compoſition. The figures, which he has introduced into his prints, can by no means be conſidered as the beſt part of them. They are neither correct, nor well deſigned; but as his excellence did not conſiſt in drawing of

the human figure, we ought to paſs them over as ſecondary objects, and not be too ſevere in our remarks.

Merian married the daughter of De Brye, by whom he had iſſue; and he died, A. D. 1651, aged 58, at Francfort, according to ſome authors; or at Schwalbach, as is aſſerted by others. It is no ſmall addition to the honour of this juſtly eſteemed artiſt, that Wenceſlaus Hollar was his diſciple.

The works of Merian are exceedingly numerous. His landſcapes, views, &c. according to Le Comte, amount to 500 and upwards.

I ſhall only ſpecify his works (which are very common) in the following general manner:

A ſet of plates taken from *ſacred hiſtory*.

A ſet of *landſcapes*, from Paul Brill.

A great variety of *views of cities*, *towns*, *caſtles*, *palaces*, and other topographical works of different ſizes.

Many *frontiſpieces*, and other *ornamental plates for books*.

Several portraits; and, among them, that of *Daniel Sennertus*, a ſmall upright oval head; alſo *Arnoldus Weickerdus*, *Med. Doct.* the ſame, dated 1626.

The various marks, uſed by this artiſt, are copied on the plate at the end of the volume.

MATTHEW MERIAN, the YOUNGER.

Flouriſhed, 1640.

He was ſon to the artiſt, mentioned in the foregoing article; but not equal to his father in merit. It is thought that he was in England; for we have engraved by him an *emblematical frontiſpiece*, with the portrait of *Dr. John Donne*, which was prefixed to the folio volume of his Sermons, publiſhed 1640.

C. MERIAN, *Junior*, was probably a relation of the above-mentioned artiſt, and is alſo ſuppoſed to have reſided in England. The plates to *Dodona's Grove* by Howel, have the name of this artiſt affixed to them.

MARIA SIBYLLA MERIAN.

Born, 1647. Died, 1717.

This lady was the grand-daughter of Matthew Merian the elder, and probably the daughter of Matthew Merian, mentioned in the preceding article. She was born at Francfort, and, ſhowing an early inclination for the arts, was placed under Abraham Mignion, from whom ſhe learned that neatneſs and delicacy of colouring, which ſo eminently diſtinguiſhes her works. Her genius led her to the ſtudy of natural hiſtory; and ſhe excelled in repreſenting inſects, reptiles, flowers, and fruit. She uſually painted theſe ſubjects on vellum, in water colours, and finiſhed them with the greateſt preciſion and neatneſs. She undertook a voyage to Surinam, in order to paint the inſects and reptiles peculiar to that country; and, at her return to Francfort, ſhe cauſed them to be engraved, executing many of the plates herſelf, and publiſhed the collection in two large folio volumes, with a full deſcription of them in the German language. In the Britiſh Muſeum

is

is preſerved great part of her works, which deſerve every poſſible commendation. They are ſo well known to the curious in general, that their merit need not be any farther inſiſted upon.

She died, A. D. 1717, aged 74, and left a daughter, named DOROTHEA HENRIETTA GRAFF, who painted in the ſame ſtyle. She accompanied her mother to Surinam, and, after her death, publiſhed a third volume, of *inſects, reptiles*, &c. the plates being engraved from the remaining deſigns of Maria Sibylla.

JAQUES VAN MERLIN.

Flouriſhed,

This artiſt, with THEODORE VAN MERLIN, who was probably his brother, according to Florent Le Comte, engraved a few plates from Martin de Vos, Pelegrin and other maſters. To a portrait of *Anthony Turner*, a Jeſuit, the name *Van Merlin* is affixed; but to which of the above artiſts it ſhould be attributed, I am at a loſs to ſay.

MADELAINE LE MERSION.

Flouriſhed,

This lady's name is affixed to a landſcape with cattle, etched in a ſlight ſtyle, bearing ſome diſtant reſemblance to that of Dankers, when he copied the deſigns of Berchem. It was publiſhed at Paris without date, or the painter's name.

E. MESNIL.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral prints, from Mieris, Karel de Moore, and other painters.

METELLI. See MITELLI.

CORNELIUS METENSIS

Flouriſhed, 1540.

This artiſt is alſo called Metſys, and uſually confounded with Matſys. I have, however, ventured to place him by himſelf, and have given my reaſons for this ſeparation in my account of Matſys, to which the reader is referred. Metenſis conſtantly marked his prints in this manner: COR. MET. or with a monogram, compoſed of a C. an M. and an E. joined together, in the manner repreſented upon the plate at the end of the volume. His ſtyle of engraving bears ſome reſemblance to that of Matſys; but in general, it is ſtiffer and neater; and ſeveral of his plates are copies only from other engravings. However, ſome of his works are not devoid of merit. Apparently he reſided in Italy, for he copied the works of the Italian artiſts; and it is not improbable, but that he was the diſciple of George Pens; but

this is my conjecture only. I ſhall mention the few following engravings by this artiſt, of which the two firſt are copied from other prints.

The entombing of Chriſt, a ſmall upright plate from an etching by Parmigiano.

A ſmall plate length-ways repreſenting a *battle*, from G. Pens.

Judith with the head of Holofernes, a very ſmall upright plate, dated 1539.

The miraculous draught of fiſhes, a ſmall plate, length-ways, from Raphael.

Several peaſants ſeated in a ſhed, a very ſmall plate, length-ways, dated 1530.

Several *dancing figures*, &c.

J. J. METGER.

Flouriſhed, 1672.

The name of this artiſt is affixed to the portrait of *Giovanni Everard Nitardo, Card.* engraved for the ſecond volume of *Priorato's Hiſtory of the Emperor Leopold*: it is, however, a very indifferent performance.

JOSEPH METZKER.

Flouriſhed, 1566.

According to profeſſor Chriſt, this artiſt was a goldſmith, who reſided at Gorlitz. The ſame author informs us, that he engraved on wood, and attributes to him the prints, marked with an I. and an M. joined together, in the manner expreſſed upon the plate at the end of the volume, and with the date 1566.

MEUNIER. See MUNIER.

I. F. MEURS,

Flouriſhed, 1670.

The name of this indifferent artiſt is affixed to the anatomical engravings for the octavo edition of *Thomas Bertholin's Anatomy*, publiſhed at Batavia, 1669,

J. V. MEURS, a name affixed to the portrait of *Tycho Brahe the aſtronomer*; a ſmall upright plate, arched at the top. It is executed with the graver only, in a very neat, but ſtiff ſtyle. His labours were chiefly confined to the ornamenting of books. We have alſo ſeveral frontiſpieces by him, which do him no great credit.

C. H. VAN MEURS reſided, according to Baſan, at Amſterdam, where he engraved a ſet of prints from Mieris, Vander Werff, and other maſters.

RAPHAEL DE MEY.

Flouriſhed,

This engraver, according to profeſſor Chriſt, copied ſome of the works of Henry Goltzius, and perhaps was the diſciple of that great maſter.

JOACHIM

JOACHIM MEYER.

Flouriſhed, 1570.

This artiſt was a native of Straſbourg. We have by him, engraved on wood, a ſet of ſixty-two prints, repreſenting a variety of *combats with the ſword*.

ANDREA MEYER.

Flouriſhed,

According to profeſſor Chriſt, this artiſt was a native of Zurich in Switzerland. He followed the profeſſion of a painter; and alſo amuſed himſelf with the graver. We have ſeveral views of towns, ſaid to have been executed by his hand. See a very ſingular monogram on the plate at the end of the volume, which is attributed to him.

DIRICK, or DIDERIC MEYER.

Born, 1571. Died, 1658.

He was a native of Zurich, and probably of the ſame family with Andrea Meyer, mentioned above. This artiſt painted both portraits and hiſtorical ſubjects with ſucceſs. We have, engraved by him, a ſet of portraits of the illuſtrious perſonages of Switzerland. His mark, according to profeſſor Chriſt, was compoſed of a D. and an M. joined together. See the plate at the end of the volume.

RODOLPH MEYER.

Born, 1605. Died, 1638.

He was ſon to Dirick Meyer, mentioned above. I do not find that he practiſed painting, but he engraved with tolerable ſucceſs. We have by him ſeveral portraits, and ſome emblematical prints. His mark, compoſed of an R. and an M. is repreſented on the plate at the end of the volume.

CONRAD MEYER, brother to Rodolph Meyer, born A. D. 1618. He was both a painter and an engraver. Profeſſor Chriſt attributes to him ſeveral fine engravings, dated 1670, particularly the cuts for *the Praiſe of Folly* by Eraſmus, marked with the initials C. M. It is certain, that we have ſeveral engravings by this artiſt, from his own compoſitions.

JOHN MEYER.

Flouriſhed, 1600.

This artiſt reſided at Nuremberg; but was probably of the ſame family as the foregoing. He was a painter; but we have ſeveral prints by him; ſome of them from his own compoſitions; particularly a ſet of *battles*, ſmall plates, length-ways, etched in a very ſlight but ſpirited ſtyle. He alſo engraved a ſet of *fountains at Rome*, which were printed at Nuremberg, at the expence of Sandrart.

FELIX

FELIX MEYER, a celebrated painter of landſcapes and animals, ſaid to be of the ſame family, etched a few plates from his own deſigns. He died, A. D, 1713, aged 60 years.

PAUL MEYER, who reſided at Nuremberg, was alſo an engraver. He flouriſhed towards the commencement of the ſeventeenth century, and was probably a relation of the above artiſts.

ALBERT MEYERING.

Born, 1645. Died, 1714.

This artiſt was a native of Amſterdam. He excelled in painting landſcapes. The firſt principles of the art he received from his father, Frederick Meyering; but in order to improve himſelf, he travelled firſt to Paris, and from thence to Rome; where meeting with Glauber, they purſued their ſtudies together. He returned to Holland ten years after, having acquired a conſiderable ſhare of fame. We have ſeveral etchings of *landſcapes* by him, which are executed in a very ſlight, haſty ſtyle. We ſee by them, that he took up the point merely for his amuſement.

JOHN MEYSSENS.

Born, 1612. Died,

He was born at Bruſſels, and learned the firſt principles of painting from Anthony van Opſtal. Afterwards he became the diſciple of Nicholas Vander Horſt. He attempted both hiſtorical ſubjects and portraits, but was moſt ſucceſsful in the latter. He ſettled at Amſterdam, where he publiſhed ſeveral collections of engraved *portraits*, not only from his own paintings, but from thoſe of Van Dyck, and a variety of other maſters, many of which he alſo etched himſelf. Theſe, however, are not executed in a manner to add much to his fame. They are, in general, greatly inferior to what might have been expected from his point. We have alſo engraved by him, *Meleager preſenting the head of the boar to Atalanta*, a ſmall upright plate, from Rubens.

CORNELIUS MEYSSENS.

Flouriſhed, 1650.

This engraver was the ſon of John Meyſſens, mentioned in the preceding article. He ſeems to have been chiefly employed by his father in the engraving of portraits; and we have a conſiderable number of them executed by his hand. He worked with the graver only, in a very ſtiff, taſteleſs ſtyle. His beſt works have no great merit to recommend them. The reſt are ſlovenly performances, evidently executed in a hurry. I ſhall mention only a ſet of portraits of *the emperors of the houſe of Auſtria*, in folio, entitled, *Effigies Imperatorum domûs Auſtriacæ*: to which is added, *Delineatæ per Joannem Meyſſens, et æri inſculptæ per* filium ſuam *Cornelium Meyſſens*; which proves beyond contradiction, that Cornelius was the *ſon*, and not the *nephew* of John Meyſſens.

The portraits of *the ſovereign princes and dukes of Brabant*, in folio, entitled,

Les

Les Effigies des Souverains Princes et Ducs de Brabant. In theſe he was aſſiſted by Peter de Jode, Waumans, Van Schupen, and other artiſts.

Several *frontiſpieces*, and other *book ornaments*, with a variety of other ſubjects.

JUSTO AURELE MEYSSONIER.

Born, 1695. Died, 1750.

This extraordinary artiſt was born at Turin. Baſan ſpeaks of him as a painter, a ſculptor, an architect, and a goldſmith. He diſtinguiſhed himſelf in all theſe branches of the arts. He obtained the royal patent, as goldſmith to the king, and the place of the firſt deſigner in his cabinet. He died at Paris, A. D. 1750, aged 55; and left behind him a large number of architectal drawings, and ornamental deſigns for goldſmiths, the greater part of which were afterwards engraved and publiſhed by Huquier. Meyſſonier etched ſeveral plates himſelf of *ornaments*, &c.

M. MEZIOS.

Flouriſhed, 1626.

An engraver of great merit, though but little known. I have ſeen ſome few portraits executed by him, with the graver only, in a very neat, clear ſtyle; among others, that of *Joannis Petrus Lothicus, Medicus et Poeta*; a half length, affixed to an edition of his works, publiſhed 1626, without the name of the painter.

DOMINICO MICARINO DA SIENA, called BECCAFUMI.

Born, 1484. Died, 1549.

The true name of this artiſt appears to have been Micarino; that of Beccafumi he aſſumed in honour of his patron. He was born of mean parentage, at a village near Sienna; and his firſt employment was the keeping of ſheep. Beccafumi, a citizen of Sienna, ſeeing him one day buſied in deſigning with his ſtick upon the ſand, conceived a favourable opinion of his abilities, and took him from obſcurity. He was firſt placed with a painter, called Cavanna; and afterwards, as ſome writers affirm, he became the diſciple of Pietro Perugino. It is certain at leaſt, that he copied ſome of the pictures of that artiſt. But it was at Rome that he completed his ſtudies, from the works of Raphael and Michael Angelo; after which he returned to Sienna, where he was employed in ſeveral great works, in freſco and in oil, which acquired him great applauſe. But nothing contributed more to the eſtabliſhment of his reputation, than the pavement of the great church at Sienna, which was performed with ſtones of different colours, joined together in ſuch manner, as the light and ſhadow of the object required.

Micarino was alſo an admirable engraver on wood. We have ſome very ſpirited chiaro-ſcuros by him, executed ſometimes on two, and ſometimes on three blocks; one of them for the outline and deep ſhadows, the other for the lighter tints. Theſe he engraved not only from his own deſigns, but from

from thoſe of Titian and other maſters. He alſo etched ſeveral plates in a very ſpirited ſtyle, and we have ſome few prints, executed by him with the graver only. In theſe the hand of the maſter is very evident. The figures are drawn in a ſpirited ſtyle; and the extremities are finely marked; but, from want of ſkill in the management of the point and the graver, the mechanical part of the work has a harſh and unpleaſing appearance to the eye accuſtomed to neatneſs and preciſion. His uſual mark is a B. divided in the middle by a horizontal line, in the manner expreſſed upon the plate at the end of the volume.

Profeſſor Chriſt and others have attributed to him alſo the mark of Tutianus; but without any ſolid foundation. Evelyn ſpeaks of *two apoſtles*, engraved on wood by this artiſt, as excellently performed; and an etching of *the alchemiſt*. I ſhall notice only a large upright print on wood, without the tinted blocks, repreſenting a *nativity*, from Titian, cut in a very ſpirited manner, to which his monogram is affixed; and a middling-ſized upright print, executed with the graver on copper, repreſenting *an old man, ſtanding with his arms elevated; and a fore-ſhortened figure of a young man, lying down, towards the right hand ſide of the print*. It is marked *Micarino, fec.*

MICHAEL ANGELO DE BATTAGLI. See CERQUOZZI.

J. W. MICHAELIS.

Flouriſhed, 1700.

A very indifferent engraver of portraits, who reſided at Francfort. Several of the heads in a work in folio, entitled, *Notitia Univerſitatis Francofertanæ*, publiſhed 1707, are by him.

MICHEL.

Flouriſhed, 1760.

A modern engraver. He was a native of France, and reſided at Paris at the time Baſan publiſhed his Dictionary of Engravers. We have ſeveral plates by his hand; among others, *Venus and Cupid*, a middling-ſized upright plate from Boucher; its companion, *the ſame ſubject*, from the ſame painter; and ſome few portraits, particularly that of *Voltaire*. Michel was a man of ability. Theſe engravings, though ſlight, are by no means devoid of merit.

MICOCARD.

Flouriſhed,

" I have ſeen," ſays Papillon, " a print of *Diogenes*, from Parmigiano, " engraved on wood by Micocard, an artiſt not mentioned by any of the " authors on the ſubject of engraving; it is eighteen inches high by thirteen " wide." This print, I ſuppoſe, is copied from the deſign of Parmigiano, which Ugo de Carpi, and Mark de Ravenna alſo engraved.

JAN MIEL.

Born, 1599. Died, 1664.

This great artiſt was a native of Flanders, and the diſciple of Gerard Segers. He ſtudied alſo in Italy a conſiderable time, and was admitted into the ſchool of Andrea Sacchi, which, however, he ſoon left; and quitting the grand ſtyle of hiſtorical painting, applied his talents to more familiar ſubjects, ſuch as huntings, carnivals, paſtoral ſcenes, and converſations, in which he greatly excelled. He died at Turin, A. D. 1664, aged 65 years. We have ſeveral ſlight etchings by this maſter, executed in a moſt maſterly manner, ſo as to produce a very agreeable effect. The figures and animals, which he introduced into theſe compoſitions, are drawn with great ſpirit, and freedom of the point. They are as follows, all from his own deſigns.

The aſſumption of the Virgin, a middling-ſized upright plate.

Four ſmall plates length-ways, repreſenting *ſhepherds with cattle*. In one of them appears a fine figure, ſeated on a bank, picking a thorn out of his foot.

Several middling-ſized plates, length-ways, repreſenting *ſieges and battles*, for *the Hiſtory of the Wars of Flanders* by Strada,

JOHN HENRY MIEL.

Flouriſhed, 1760.

This artiſt, and JOHN WILLIAM MIEL, who was probably his brother, are mentioned by M. Heineken, as natives of Germany, and engravers; but he gives us a very unfavourable account of their abilities.

S. C. MIGER.

Flouriſhed, 1760.

He was a native of France, and reſided at Paris. We have ſeveral engravings by his hand; but none of them of any great account; alſo ſome portraits; among others, that of *David Hume, the Engliſh hiſtorian*, from Cochin, and *John Stanley the organiſt*, &c.

NICHOLAS MIGNARD.

Born, 1608. Died, 1668.

He was born at Troyes, and in that city he acquired the firſt rudiments of painting, which he improved at Fontainbleau; but completed his ſtudies at Rome. He painted hiſtorical ſubjects and portraits; but his inclination led him to prefer the former, in which he principally excelled. On his return to Paris, he was employed by the king; and at the time of his death, was rector of the Royal Academy of Arts in that city. He etched ſome few plates from the pictures of Agoſtino and Annibale Carracci, in one of the apartments of the Farnaſean Palace at Rome. They are middling-ſized prints, length ways.

PETER MIGNARD, called the ROMAN.

Born, 1610. Died, 1695.

This artiſt was the younger brother of Nicholas Mignard, and born at Troyes. He received his firſt inſtructions in the art of painting from Simon Vouet. He afterwards went to Rome, where he reſided two and twenty years, ſtudying the works of the great maſters, eſpecially thoſe of Raphael, Michael Angelo, and Annibale Carracci. From his long abode in that city, he was diſtinguiſhed by the appellation of *the Roman*.

He painted both hiſtory and portraits with great ſucceſs; but the latter formed the moſt conſiderable part of his employment. On his return to France, he was patronized by Louis XIV. who honoured him with knighthood; and, after the death of Le Brun, appointed him principal painter, and director of the manufactories. And that prince ſat to him ten times for his portrait. We have by this artiſt only one etching, repreſenting *St. Scholaſtique adoring the Virgin*, a ſmall upright plate, from his own deſign.

J. MIGNON.

Flouriſhed,

The name of an obſcure artiſt, by whom we have a coarſe, incorrect etching, repreſenting *Abraham purchaſing the cave of Macpelah from the children of Heth*; probably from his own deſign, as he has not affixed the name of the painter. It is inſcribed *Jo. Mignon f.*

DANIEL MIGNOT.

Flouriſhed,

This engraver is mentioned by Florent le Comte and other authors; and to him are attributed the prints marked with a monogram, compoſed of a D. and an M. joined together, in the manner expreſſed upon the plate at the end of the volume. His works conſiſt chiefly, I believe, of architectal ornaments.

FELICE MILANESE.

Flouriſhed,

By this artiſt, who was apparently a painter, we have a ſmall upright print, repreſenting *the Virgin ſeated upon a pedeſtal, holding the infant Chriſt.* A biſhop with ſeveral children, appears before her. It is inſcribed *Felice Milaneſe fec.*

ANDREW MILLER.

Flouriſhed, 1740.

An Iriſh artiſt. He reſided at Dublin, and engraved ſeveral portraits in mezzotinto; ſome of which are by no means deſtitute of merit. I ſhall mention the following only: *Dean Swift*, a whole length, from F. Bindon, dated 1743. *John Harper, in the character of Jobſon. Mr. Lebeck*, a half length,

from Kneller. *Lord Newport, lord chancellor of Ireland*, a half ſheet print, from Stevens, dated 1747.

M I L L E R. See Muller.

ROBERT MILN.

Flouriſhed, 1710.

By this engraver we have ſome very indifferent prints of antiquities, belonging to Scotland, for a book publiſhed at Edinburgh, A. D. 1710, entitled, *Miſcellanea quædam Eruditæ Antiquitatis, quæ ad Borealem Britanniæ majoris partem pertinent*, &c.

M I L O T.

Flouriſhed, 1620.

An engraver, who reſided at Antwerp, and apparently worked for the bookſellers only. We have ſeveral *frontiſpieces* and *portraits* executed by him, with the graver only, in a neat, but ſtiff and taſteleſs ſtyle.

M I L V I U S. See Kyte.

MICHAEL JANSEN MIREVELT.

Born, 1568. Died, 1641.

This artiſt was the ſon of a goldſmith, and born at Delft. His father, perceiving his early inclination for the arts, placed him, at firſt, with one of the Wierixes, of whom he learned to draw in crayons, and to engrave. At the age of twelve, he executed a print of *the Samaritan woman*; and not long after, a figure of *Judith holding the head of Holofernes*. Theſe juvenile performances attracted the notice of Anthony Blockland, an hiſtorical painter of great note; and under his inſtructions Mirevelt took up the pencil. He was very ſucceſsful in his attempts at painting hiſtory; but finding portraits to be more profitable, he quitted the former by degrees, and applied himſelf to portrait painting only. His reputation, according to De Piles, was ſo great, that he exacted what price for his pictures he pleaſed, never taking leſs than one hundred and fifty florins a piece. The portraits, drawn and painted by this artiſt, are exceedingly numerous; and many of them were excellently engraved by William James Delft, his near relation, a very ſkilful artiſt. I do not find, that Mirevelt did much with the graver, after he applied himſelf to painting.

D. M I S E R O T T I.

Flouriſhed, 1760.

A modern Italian engraver, who executed ſeveral of the plates for the collection of prints, from the paintings in the gallery of the great duke of Tuſcany.

AGOSTINO MITELLI.

Born, 1609. Died, 1660.

This artiſt was a native of Bologna. He learned the firſt principles of painting from Gabbriello Ferrantini, and afterwards became the ſcholar of Dentone. He excelled principally in painting of architecture and ornaments, which he executed in freſco, as well as in oil. He was much employed at Madrid, by Philip IV. king of Spain; and died in that city, A. D. 1660, aged 51 years. We have ſeveral ſpirited etchings by him, conſiſting chiefly of *architectal ornaments*, and a ſet of forty-eight *friezes*, from his own deſigns.

GIOSEFFO MARIA MITELLI.

Born, 1634. Died, 1718.

This artiſt, the ſon and ſcholar of Agoſtino Mitelli, mentioned in the foregoing article, was born at Bologna. From his father he received the firſt rudiments of deſign and painting. But, I believe, he is much better known by his engravings, than by his pictures or drawings. He etched in a very ſlight, feeble ſtyle, without effect. The naked parts of the human figure he did not ſufficiently attend to; neither did he mark the extremities correctly. Yet his works prove him to have been a man of genius; and they ſeem only to have required more time and attention, to have ſtamped a higher value upon them. From their being, in many inſtances, the only engravings from the pictures of ſeveral great maſters, they are, however, worthy of the attention of the curious. He died at Bologna, A. D. 1718, aged 74 years. We have a very conſiderable number of etchings by him; and ſome few of them from his own compoſitions. I ſhall mention the following only:

A ſet of twelve large upright plates, from the moſt eſtimable pictures in the churches at Bologna.

The hiſtory of Æneas, contained on ſeventeen large plates, including the title, from the pictures painted by Annibale Carracci, in the Favian palace at Bologna.

The cries of Bologna, on forty-one middling-ſized upright plates, from the ſame maſter.

The four and twenty hours of human felicity, in ſmall folio. There are two additional prints; ſo that the ſet conſiſts of twenty-ſix. Theſe are probably from his own deſigns. They were publiſhed at Bologna, 1675.

The adoration of the ſhepherds, from Correggio, a large upright plate.

The invention of the croſs, a large plate length-ways, from Tintoretto.

The martyrdom of St. Eraſmus, from Nicholas Pouſin, a large upright plate.

He alſo engraved many prints from Titian, Paolo Veroneſe, and other maſters.

His monogram, compoſed of a G. and two M.'s joined together, is copied on the plate at the end of the volume. He ſometimes ſigned his plates in this manner, $G.^{MA}\ M^{II}_{F.}$

C. F.

C. F. MOFFEI.

Flouriſhed,

This name is affixed to a coarſe, incorrect etching, repreſenting *the death of St. Francis*. It is a ſmall plate, length-ways, and probably from the artiſt's own deſign; for it is inſcribed, *C. F. Moffei fecit*.

HIERONYMUS MOCETUS.

Flouriſhed, 1510.

The prints by this ancient maſter are by no means common. He worked with the graver only; but did not excel in the management of that inſtrument. His ſtyle of engraving bears ſome reſemblance to that of Robetta. Though it is conſiderably neater and clearer, he did not draw the naked parts of the human figure correctly. The extremities eſpecially, are very defective. The ſtudy of the chiaro-ſcuro was at this time very little attended to. We muſt not wonder, therefore, at finding the works of this artiſt totally deſtitute of effect. However, they are not without merit; though, it muſt be confeſſed, that their ſcarcity ſtamps the greateſt value upon them. We have by him,

The reſurrection of Chriſt, with four ſoldiers at the foot of the tomb, apparently from his own deſign.

A ſacrifice, with many figures, from an antique bas-relief; a middling-ſized plate, length-ways.

Alſo ſeveral battles, with other ſubjects; all of them marked with his baptiſmal name, written in the manner expreſſed upon the plate at the end of the volume.

NICOLETO DA MODENA.

Flouriſhed, 1515.

He was a painter of Modena, and ſeems greatly to have ſtudied architecture and perſpective. He is ranked as one of the firſt engravers of the ſchool of Lombardy; and, when we examine his works, it ſeems as if the name of engraving only had reached him, and that he had been obliged to work out his own ſyſtem. It is aſtoniſhing, at a time when ſo many engravers of conſequence were living, and had produced ſuch a variety of excellent prints, eſpecially Marc Antonio and his ſcholars, that this man, who was himſelf a painter, ſhould have been ſo much at a loſs, not only in the mechanical part of the execution of his plates, but with reſpect to the compoſitions and drawing of them alſo. If theſe rude productions have any merit to recommend them, it muſt conſiſt in the buildings and architectal ornaments, which he introduced into his deſigns, and with which he has frequently crowded them in a very abſurd manner. He worked with the graver only; and his largeſt plates ſeldom exceeded the common folio ſize. He uſually ſigned his name at length; but in ſome few inſtances, he uſed the two monograms copied upon the plate at the end of the volume.

We have by him,

The adoration of the ſhepherds, a middling-ſized upright plate, marked with his name at length.

St.

St. Sebaſtian, a middling-ſized upright plate, marked with his baptiſmal name, *Nicoleto*, on a tablet.

St. Sebaſtian, a middling-ſized upright plate, inſcribed, ORA PRO NOBIS, SANCTE SEBASTIANE, and marked with a monogram, compoſed of an N. and an I.

St. Jerom, ſeated, and reading with ſpectacles, a very ſmall upright plate, marked with a monogram, compoſed of all the letters of his baptiſmal name.

St. George, a ſmall upright plate, marked with his name at length.

St. Martin, inſcribed DIVO MARTI, and marked with his name on a tablet. With a variety of other ſubjects.

COSMO MOGOLLI.

Flouriſhed, 1730.

He was a native of Italy, the diſciple of Giovanni Batiſta Foggini, a ſculptor of Florence. What progreſs he made, as a ſculptor, I know not; but he ſeems to have applied much of his time to engraving; and if he ſucceeded no better in the former than he did in the latter, his works have very little merit to recommend them. We have by him, many of the plates for a book of Etruſcan antiquities, publiſhed by Thomas Dempſter, at Florence, 1724; and part of the plates for the *Muſeo Fiorentino*; with other works of the like kind. He frequently marked his plates with the initials C. M. only.

FRANCOIS LE MOINE, or MOYNE.

Flouriſhed, 1660.

This artiſt was a native of France. He worked chiefly with the graver, in a neat, but ſtiff ſtyle; and was concerned with Berain and Chauveau, in drawing and engraving the *ornaments of painting and ſculpture, which are in the gallery of Apollo at the Louvre.*

PETER STEPHEN MOITTE.

Flouriſhed, 1760.

A modern French engraver, by whom we have a conſiderable number of engravings; and, among others, the following:

The watering place, a middling-ſized plate, length-ways, from Wouvermans; and *the repoſe of the travellers*, its companion, from the ſame painter.

The fiſhmonger, from Gerard Dow, a middling-ſized upright plate. Theſe prints belong to the collection of the comte de Bruhl.

The triumph of Venus, from Boucher, a large plate, length-ways.

He engraved alſo from Greuze, Cochin, and other maſters.

PIETRO

PIETRO FRANCESCO MOLA.

Born, 1609. Died, 1665.

He was born, according to moſt authors, at Lugano, a city belonging to the Switzers. Others affirm, that the place of his birth was Coldra, in the diſtrict of Como. He was at firſt the diſciple of Giuſeppe D'Arpino, and afterwards of Albano. When he quitted the ſchool of the latter, he went to Venice, and ſtudied aſſiduouſly the pictures of Titian, Tintoretto, Baſan, and Paolo Veroneſe. He painted hiſtorical ſubjects and landſcapes with great ſucceſs; but his genius ſeemed more particularly adapted to the latter. His pictures, in both ſtyles, are ſpoken of with the warmeſt commendations. He ſometimes amuſed himſelf with the point; and his etchings, though ſlight, are uncommonly fine. He added to a maſterly ſtyle correctneſs of drawing; and the heads of his figures are exceeding beautiful.

The following are by him:

The Virgin giving the breaſt to the infant Jeſus, a very ſmall upright plate, from his own deſign.

A holy family with angels, a large upright plate, the ſame. This plate was begun by him, and finiſhed afterwards with the graver, by ſome unſkilful hand, in a very ſtiff and taſteleſs manner.

Joſeph diſcovering himſelf to his brethren; a middling ſized plate, length-ways, from his own compoſition. This plate has been attributed to Carlo Maratti,

A holy family, with two angels kneeling, and preſenting flowers to Chriſt; a middling-ſized upright plate, from Albano.

GIOVANNI BATISTA MOLA.

Born, 1620. Died,

This artiſt was brother to Franceſco Mola, mentioned in the preceding article, and was alſo the diſciple of Albano. He painted both hiſtorical ſubjects and landſcapes; but his works will not bear a compariſon with thoſe of his brother. He imitated the ſtyle of Albano, his maſter; and there are four pictures, ſaid to have been painted by him at Rome, which have been uſually taken for the works of Albano. We have ſome few etchings by him, and, among others,

Two little Cupids drawing a third Cupid ſeated in a chariot, a ſmall plate, length-ways, from Albano.

J. MOLENAER.

Flouriſhed,

By this artiſt, who was probably a painter, we have a ſlight etching, repreſenting *two peaſants playing upon muſical inſtruments, and a third ſinging, whilſt a woman behind him is picking his pocket*; a ſmall plate, length-ways, apparently from his own deſign.

MOLET.

Flouriſhed,

We have ſome plates of gardening by this artiſt, according to Florent le Comte; but they are not ſpecified by that author.

MOLIGNY.

Flouriſhed, 1760.

A French artiſt, who reſided at Paris, where he engraved ſeveral portraits; among others, that of *Joannis Brute Cure de St. Benoit*, from Cochin.

ANDRE MOLLES.

Flouriſhed,

Florent le Comte ſpeaks of this artiſt, and tells us, that he excelled in engraving fountains; but he has not ſpecified any of his works.

PETER MOLYN, called TEMPESTA, and PIETRO MULIER.

Born, 1637. Died, 1710.

He was a native of Haerlem, and, according to ſome authors, the diſciple of Snyders, whoſe manner of painting he at firſt imitated. But his genius led him to the ſtudy of diſmal ſubjects; and he ſo far excelled in painting tempeſts, ſtorms at ſea, and ſhipwrecks, that he was called by way of diſtinction, *Tempeſta*. His pictures are very rare, and held in the greateſt eſtimation. The name of *Pietro Mulier*, or *de Mulieribus*, was given him, on account of having cauſed his wife to be aſſaſſinated, in order to marry a young lady of Genoa, with whom he was in love. But this villainous tranſaction being diſcovered, he was ſeized, impriſoned, and capitally condemned. However, the greatneſs of his merit, as an artiſt, occaſioned a mitigation of the ſentence; but he was ſtill detained in priſon, where he diligently followed his profeſſion, and would have continued there, in all probality, for life, had he not met with an opportunity of eſcaping to Placentia, at the time Louis XIV. bombarded the city of Genoa, after he had been in confinement ſixteen years.

To this artiſt are attributed ſeveral very neat prints, executed with the graver only, in a ſtyle greatly reſembling that of John Vander Velde. They conſiſt chiefly of candle-light pieces, and dark ſubjects, and are marked, *P. Molyn, fec. or fecit*, the F. and M. being joined together in the manner expreſſed on the plate at the end of the volume. I ſhall ſpecify one only, which repreſents *ſome figures by candle-light, ſtanding by the door in maſquerade: at a diſtance is ſeen a mock proceſſion*. M. Heineken mentions Peter Molyn the elder, who was a native of Holland, and a painter; but not ſo eminent as Tempeſta. I own, I ſhould rather be inclined to ſuppoſe the prints above mentioned ought to be aſcribed to the latter, if the time in which he lived agrees with that, in which we may ſuppoſe thoſe prints to have been executed, which was apparently towards the concluſion of the laſt

laſt century. Though very neatly executed, they are laboured, heavy performances, and not equal in any degree to what one might expect from the hand of an artiſt of ſo much repute as Tempeſta. If they were by him, they were probably his juvenile productions: but the deciſion of this point I muſt leave to my readers.

JOST, or JODICUS MOMPERT.

Born, 1580. Died,

A very excellent painter of landſcapes, ſaid to have been a native of Flanders. His pictures, thoſe eſpecially which are carefully finiſhed, have many admirers. Velvet Brughel and David Teniers often aſſiſted him, by painting the figures for his landſcapes, which, in this caſe, acquire no ſmall additional value. We have ſeveral ſmall *landſcapes* etched by him, from his own compoſitions.

PETER MONACO.

Flouriſhed, 1760.

A modern Venetian artiſt, by whom we have ſeveral engravings, from the paintings of the moſt celebrated maſters, preſerved at Venice in the cabinets of the curious.

BALTHAZAR MONCORNET.

Flouriſhed, 1650.

Moncornet was one of thoſe laborious artiſts, whoſe only merit ſeems to have conſiſted in his patience and aſſiduity. What he wanted in taſte and correctneſs of deſign, he endeavoured to ſupply by neatneſs. Baſan hardly does him juſtice, when he calls him one of the moſt indifferent French engravers. France certainly produced many worſe; and indeed ſome few of the portraits of Moncornet are not altogether deſpicable. I ſhall only mention that of *John George Godelman*, a ſmall upright oval plate, as a proof of this aſſertion. He was a native of Paris, and eſtabliſhed in that city as a printſeller. He often worked with the graver only; but ſometimes he called in the aſſiſtance of the point.

The number of portraits which he engraved is almoſt incredible. According to Le Comte, they amount to one thouſand three hundred and ninety one. I ſhall ſpecify the following engravings only by this artiſt:

The battle of Conſtantine againſt Maxentius; a middling-ſized plate, lengthways, from Rubens.

The triumph of Conſtantine, the ſame, from the ſame. Both theſe pictures were afterwards engraved by Nicholas Tardieu.

A ſet of *ornaments* for goldſmiths and jewellers.

A ſmall etching, repreſenting ſeveral *rabbits*, in imitation of the ſtyle of Hollar.

M. DE MONGEROUX.

Flouriſhed, 1760.

A modern connoiſſeur, who for his amuſement etched ſeveral plates; among others, a ſmall upright *landſcape, with figures and animals*, from Caſanove.

J. MONI.

Flouriſhed, 1570.

This artiſt was a native of Lyons, and a very ſkilful engraver on wood. Papillon informs us, that he was alſo a painter and deſigner, and that he engraved, from his own compoſitions, a ſet of prints for *the Bible Hiſtory*, publiſhed at Lyons by William Rouille, about the year 1570. He alſo copied the engravings on wood from the Bible, executed by Solomon Bernard, called the *Petit* or *Little Bernard*, which copies were publiſhed 1582, at Lyons. That author mentions ſeveral other prints of merit by this artiſt, and adds, that his monogram was compoſed of an M. ſurmounted by a double croſs, with a figure reſembling a 4 at the top, and ſometimes he ſigned his prints with the initials I. M. only.

JOHN BAPTIST MONNOYER.

Born, 1635. Died, 1699.

This celebrated artiſt was born at Liſle in Flanders; but was educated at Antwerp; and in the early part of his life was inſtructed in painting hiſtorical ſubjects. But, on his return to Liſle, he applied himſelf to the painting of flowers; and ſucceeded ſo well, that Le Brun employed him to aſſiſt him in the ornamental part of his pictures at Verſailles. Whilſt he was at Paris, the duke of Montague was ſtruck with the beauty of his performances, and brought him into England; and he, in conjunction with Rouſſeau and Le Force, embelliſhed the houſe of that nobleman in Bloomſbury, now the Britiſh Muſeum, with very capital paintings, all the flowers, fruit, and other decorations of that kind, being by his hand. He was afterwards employed by lord Carliſle, lord Burlington, and ſeveral others of the nobility. But his moſt curious work is ſaid to be a looking glaſs at Kenſington palace, which he adorned with flowers for queen Mary, who held him in ſuch high eſteem, that ſhe honoured him with her preſence, nearly the whole time he was buſied in the performance.

He died at London, A. D. 1699, aged 64.

He begun to publiſh a large collection of prints, from flowers and fruits, after his own deſigns; and many of the plates for that collection he etched himſelf in a bold, free ſtyle.

BENEDETTO MONTAGNA.

Flouriſhed, 1500.

He was a native of Venice, and is ſpoken of as a painter; but, I believe, he is more generally, if not better, known by his works as an engraver. It is

is poſſible, that the prints of Albert Durer, which were brought to Venice, and thoſe of Marc Antonio, who worked ſome time in that city, might induce him to take up the graver. The invention of engraving was ſtill conſidered as a novelty, and had not, when he firſt attempted to purſue the art, been carried to any very great perfection in Italy; for Marc Antonio had not then produced any of his capital works. The efforts of Montagna, as an engraver, are very feeble. Indeed his drawing is exceedingly defective; and the mechanical part of the execution of his plates is very harſh and rude, though, in ſome few inſtances, he has attempted to harmonize the lights with ſmall dots.

The prints by Benedetto Montagna bear, however, ſome reſemblance to the firſt and rudeſt engravings by M. Antonio; and they are all from his own deſigns. I ſhall notice the following only, all marked with his name at length.

The Virgin ſeated, holding the infant Chriſt. St. John is ſtanding by her ſide naked, and Joſeph appears below; a town is repreſented in the back-ground, with a river, and a bridge over it; a ſmall plate, length-ways.

The judgment of Midas, a ſmall upright plate.

A naked figure ſtanding by a tree, a middling-ſized upright plate.

Two figures, an elderly man and a youth; the former is playing upon the bagpipes, and the latter, upon the violin; a ſmall upright plate.

A landſcape, with a cottage, and an old man ſeated upon a bank, a ſmall upright plate.

MONTAGNE. See PLATTENBERG.

MONTENAT.

Flouriſhed,

An engraver on wood, by whom, according to Papillon, we have ſeveral prints, from the deſigns of Simon Vouet.

The MARQUIS of MONTMIRAL.

Flouriſhed, 1733.

A French nobleman and lover of the arts, who, for his own amuſement, engraved ſeveral *landſcapes*, from his own deſigns; and others, from Albert.

NICHOLAS MOOJAERT.

Flouriſhed,

He was a native of Amſterdam, and flouriſhed during the laſt century. He was a painter, and imitated the ſtyle of Rembrant. We have ſeveral engravings by him, from his own compoſitions.

C. D. MOOR.

Born, 1656. Died, 1738.

This artiſt was a native of Leyden, and reſided at the Hague, where he

died, A. D. 1738, aged 82. He was a portrait painter; and we have ſome few heads etched by him, from his own deſigns, in a very ſlight and haſty manner. I ſhall mention the three following only: *Gerard Douw*, *John Van Goyen*, and *Francis Van Mieris*.

Moor, the name of a modern Engliſh artiſt, affixed to a portrait of *the Rev. George Whitfield*, after Jenkins.

SAMUEL MOORE.

Flouriſhed, 1715.

This gentleman reſided in London, and belonged to ſome office at the Cuſtom Houſe. He ſeems to have dedicated much time to the arts, eſpecially drawing and engraving; though it does not appear that he ever arrived at any great degree of perfection in either. His prints are very coarſe and heavy, being firſt roughly etched, and afterwards retouched with the graver. I ſhall mention only *the coronation proceſſion of king William* III. *and queen Mary* by this artiſt; which, as he has not given the name of the deſigner, we may conclude, was compoſed by himſelf; and the indifferent ſtyle, in which it is executed, may perhaps juſtify the ſuppoſition.

Vertue tells us, that he made a medley of ſeveral things, drawn, written, and painted, which he preſented to Sir Robert Harley, ſpeaker of the houſe of commons, afterwards earl of Oxford: It reſembled thoſe, I preſume, which we ſee in the preſent day, conſiſting of letters, cards, prints, ballads, and the like, all crowded into one compoſition, and repreſented as lying careleſsly one upon another.

GIOVANNI BATISTA MORANDI.

Flouriſhed,

An Italian artiſt, mentioned by Florent le Comte, who tells us, that he engraved ſeveral portraits of the popes and cardinals. I rather ſuſpect, that he means *Giovanni Maria Morandi*, an eminent painter of hiſtorical ſubjects, and of portraits: if ſo, we may ſuppoſe, that he was the painter, and not the engraver, of the portraits mentioned by Le Comte.

EDME MOREAU.

Flouriſhed,

This artiſt was a native of Rheims. He engraved, ſays Le Comte, from his own compoſitions, and after the deſigns of St. Igny and other maſters, whoſe names he has not affixed to his prints. He flouriſhed in the laſt century.

LOUIS MOREAU.

Flouriſhed,

This artiſt was a native of France; and probably of the ſame family with the above-mentioned engraver. He flouriſhed during the preſent century; but we have very few prints, according to Baſan, to which he has affixed his name,

name, having been almoſt continually employed in ornamental ſubjects. He worked with the graver only; and the following is cited as a fine ſpecimen of his abilities as an artiſt, *Chriſt raiſing the daughter of Jairus from the dead*; a large upright plate, after La Foſſe.

J. M. MOREAU.

Flouriſhed, 1750.

It is probable, that this artiſt, who was a native of France, was related to the two preceding engravers. Baſan ſpeaks of him as a deſigner, and tells us, that he etched a diverſity of prints; among others, *Bathſheba*, a large plate, from Rembrant.

I have ſeen the name J. Moreau, affixed to a large plate, length-ways, repreſenting *the bringing of the little children to Chriſt*, executed entirely with the graver, in a cold, taſteleſs ſtyle.

PAUL MOREELSE.

Born, 1571. Died, 1638.

He was born at Utrecht, and ſtudied painting under Michael Mirevelt. He was very ſucceſsful, not only in portraits, but hiſtorical ſubjects and architecture; particularly after he had improved his taſte by his ſtudies in Italy. We have ſome excellent wood cuts in chiaro-ſcuro by this artiſt, executed on three blocks; the firſt for the outline, which is cut in a very ſpirited ſtyle, and the hatchings or croſs ſtrokes are delicately expreſſed; the ſecond is for the dark ſhadows; and the laſt for the demi tints. Theſe prints have a light, airy appearance. They are drawn in a ſlight, but maſterly manner; and the union of the ſeveral tints produces an agreeable effect. He uſually ſigned the name Moreelſe at length, P. the initial of the baptiſmal name being joined to the M. in a ſort of cypher; and in ſome few inſtances, he has affixed the cypher only. See the plate of monograms at the end of the volume. We have, among other prints by Moreelſe, the following:

The death of Lucretia, a middling-ſized print, length-ways, dated 1612.

Several *dancing figures*, the ſame, bearing the ſame date.

MORGAN.

Flouriſhed, 1660.

The name of an obſcure engraver, whoſe only noted performance was *a plan of London*, for Ogilby.

JOHN ELIAS MORGEN, or MORGHEN.

Flouriſhed, 1750.

This artiſt was a native of Germany; but he reſided ſome time in Italy, particularly at Florence, where he made many of the drawings for a collection of prints, engraved after the capital pictures of the Florentine artiſts, which

which are in the palace of the great duke of Tuſcany; part of which, according to Baſan, were alſo engraved by him.

JOHN MORGEN, is mentioned by M. Heineken, as a diſtinct artiſt from the preceding engraver, though probably of the ſame family; who, together with PHILIP MORGEN, was concerned in the engravings from the antiquities of Herculaneum, publiſhed at Naples, 1757.

MORILLON. See CAVE.

JOHN MORIN.

Flouriſhed, 1660.

He was a native of France, and a man of great ability. He was the diſciple of Philip Champagne, a celebrated French Artiſt; and under his inſtruction he learned the principles of painting. It does not appear, indeed, that he ever arrived at any very great perfection in that art; for he is better known by his works as an engraver, than as a painter. His plates are executed in a ſingular ſtyle, being a mixture of ſtrokes and dots; and they are harmonized with each other, ſo as to produce a very agreeable effect. They are chiefly etchings: for he does not appear to have underſtood the management of the graver, by any means equal to that of the point. His portraits, which form the larger part of his works, are many of them executed in a very maſterly manner; and, though not finiſhed with all the preciſion and delicacy, which the graver is capable of producing, manifeſt, at leaſt, the good taſte, freedom of hand, and knowledge of the artiſt. The following are among his moſt eſtimable works.

A crucifixion, a large print on three plates, from Champagne.

The Virgin with the infant Jeſus, who is holding a noſegay of flowers; a middling-ſized upright plate, from Raphael.

The Virgin adoring the infant Chriſt; the ſame, from Titian. This is a fine ſpecimen of the artiſt's ability.

Several *landſcapes* of various ſizes, from Foquier. He has attempted in theſe to finiſh the diſtances with dots; but not with his uſual ſucceſs.

Four ſmall *landſcapes*, length-ways, from Poelemberg.

Twenty-four portraits of *the illuſtrious perſonages of his time*, after Philip Champagne. Some of theſe are very finely executed.

A variety of other *ſubjects, portraits*, &c. from Gorgione, A. Carracci, and other maſters.

BATISTA DE ANGELO DEL MORO.

Flouriſhed, 1560.

This artiſt was a native of Verona. According to moſt authors, he ſtudied painting under Franceſco Tobido, called Il Moro; but Florent le Comte, ſpeaking of him, ſays he was the ſcholar of Titian, and promiſed to be one of the moſt famous artiſts of the age; but that he died young, being then under thirty years of age. We have ſeveral ſlight, but ſpirited etchings by him:

him: the extremities of the figures are drawn in a very maſterly ſtyle. I ſhall mention the following:

A holy family, with Joſeph at a window, from Raphael, a ſmall plate lengthways.

Another holy family, from the ſame painter, the ſame.

The baptiſm of Chriſt, a large upright plate, from Bernadino Campi of Cremona.

The martyrdom of St Catherine, the ſame, from the ſame painter.

Several *landſcapes*, fifty according to Le Comte, from Titian.

JOHN MORTIMER.

Born, 1743. Died, 1779.

This excellent artiſt was born with every requiſite to make a great painter. His genius was fertile, and his imagination lively. There is an originality in his works, which add greatly to their value. No man perhaps touched in the heads and other extremities of his figures with more ſpirit; and few could draw them more correctly. When he failed, it was from his haſte to expreſs his thoughts; ſo that, at times, he did not attend with that preciſion, which hiſtorical painting requires, to the proportion of his figures; and they are ſometimes heavy. This defect is, however, well repaid by the lightneſs of his pencil, and the freedom which appears in his works. He died at his houſe in Norfolk-ſtreet in the Strand, aged 36.

King John granting the Magna Charta to the barons, and the battle of Agincourt, two of his capital pictures, have been engraved. The firſt was nearly finiſhed by Mr. Ryland, and completed by Mr. Bartolozzi. It is a moſt admirable print. The plate was purchaſed from the aſſignees of the late Mr. Ryland, for the benefit of his widow and family. The laſt, intended as a companion to the former, was publiſhed by Mrs. Mortimer. We have ſeveral excellent etchings, in a bold, free ſtyle, by Mr. Mortimer, from his own drawings, in pen and ink; and, among them, a ſet of twelve large circular plates, repreſenting *characters* from Shakſpeare.

His drawings are alſo exceedingly valuable; moſt of which have been engraved by M. Haynes his pupil, Robert Blythe, and other artiſts.

MOSIN. See MOZIN.

C. MOSLEY.

Flouriſhed, 1760.

He reſided at London, and worked chiefly for the bookſellers. We have many engravings by him, but much cannot be ſaid in their praiſe. Among his beſt prints, I think, we may place ſome few of his portraits. I ſhall mention only *Charles the Firſt on horſeback*, from the celebrated picture of Van Dyck at Kenſington; *and Marſhal Belliſle, on horſeback.*

ISAAC MOUCHERON.

Born, 1670. Died, 1744.

A celebrated landſcape painter. He was the ſon of Frederic Moucheron, and born at Amſterdam, where he learned the firſt principles of this art; but he completed his ſtudies in Italy. His pictures are held in high eſtimation. He amuſed himſelf with the point; and we have a ſet of plates engraved by him, conſiſting of nineteen *views of Heemſtede, in the province of Utrecht*, from his own deſigns. Alſo ſeveral *landſcapes* from Gaſpar Pouſſin, &c.

MOUNIER. See MUNIER.

GERARD MOUNTAIN, or MOUNTIN.

Flouriſhed,

This artiſt was probably a Dutchman, or a German; but it appears alſo, that he reſided in England. He engraved portraits in a neat, ſtiff ſtyle, with the graver alone. They do not, however, poſſeſs any great ſhare of merit. I ſhall mention the following only: *The progenie of the renowned prince James, king of Great Britain, France and Ireland*, with Latin and Engliſh verſes under it compoſed by John Webſter. *The excellent princeſs Mary of Auſtria.* His name is affixed, "Gerrit Mountin ſculp." and the portrait of *Francis White.* Sold by Peter Stent.

CHRISTIAN LOUIS MOYAERT.

Flouriſhed,

An artiſt, mentioned by profeſſor Chriſt, who attributes to him the engravings marked with a C. and an L. joined together, followed by an M. See the monograms at the end of the volume.

JOHN MOYREAU.

Born, Died, 1762.

This artiſt was a native of France, and reſided at Paris. He painted, deſigned and engraved. His moſt excellent works are from the pictures of Wouvermans, and form a ſet of eighty-ſeven prints. They are etched and retouched with the graver, ſo as to preſerve much of the effect of the pictures; but if they had been more neatly finiſhed, it would doubtleſs have added conſiderably to their value. He did not draw the human figure correctly; whenever, therefore, he attempted ſuch plates, as required truth of outline, he has not been equally ſucceſsful; as appears in a middling-ſized plate, length-ways, repreſenting *the reſurrection of Lazarus*, which he has inſcribed in this manner: *Peint et grave par J. Moyreau, d'apres le tableau original de Bon Boulonge l'aine.* We have alſo by him two ſubjects of hunting, middling-ſized plates lengthways, from Van Falens; and the *hunting*

hunting of lions and tygers, a middling-ſized plate, length-ways, from Rubens: Suyderhoef engraved a print from the ſame picture.

LITTLE MOSES. See UYTENBROECK.

MICHAEL MOZIN, or MOSIN.

Flouriſhed,

This artiſt, if not a native of Holland, reſided at Amſterdam. He united the point and the graver in the execution of his plates; but he was not ſucceſsful. His ſtyle is heavy and laboured, and his drawing exceedingly incorrect. We have by him *ſeveral children at play*, a ſmall plate, length-ways, from Cornelius Holſtien. *Women returning from the bath*, the ſame, from Poelemberg. A ſet of *ornaments*, middling-ſized plates, length-ways, from Lutma. He alſo engraved from Caſtiglione, Charles Errard, Teſtelin, and other maſters.

J. MULDER.

Flouriſhed, 1710.

This artiſt reſided at Amſterdam. He worked chiefly with the graver, in a neat, ſtiff ſtyle, without taſte or powerfulneſs of effect. Views of palaces, churches, and public buildings, conſtitute his beſt performances; and theſe he frequently engraved from his own drawings. He did not underſtand the human figure; and of courſe he has failed grievouſly in every inſtance, when he attempted to execute hiſtorical ſubjects, as may be ſeen by the plates, which he engraved for a ſet of prints from the Bible, in folio, publiſhed at Amſterdam, 1720, entitled, *Figures de la Bible*, deſigned by Picart and other maſters. I ſhall mention beſides, a ſet of ſmall plates, length-ways, entitled, *Veues de Gunterſtein*. They are inſcribed, "J. "Mulder ad vivum del. et fecit."

MULIERIBUS. See MOLYN.

HERMAN MULLER.

Flouriſhed, 1585.

This artiſt is ſaid to have been a native of Holland. He flouriſhed towards the concluſion of the ſixteenth century. He was the diſciple of Henry Goltzius; but apparently entered the ſchool of that great artiſt, before he travelled into Italy. The plates of Herman Muller, which were performed with the graver only, have all that laboured exactneſs, not to ſay formality and ſtiffneſs, which characterized the Flemiſh and Dutch ſchool at this period, and which Goltzius himſelf purſued in the early part of his life. Muller was a man of ability. He drew with tolerable preciſion; and his beſt prints are not devoid of expreſſion. He ſeems to have made more attempts than one to alter his ſtyle of engraving, and imitate the bold, free manner introduced by his maſter; but he was not ſucceſsful. His

prints are ſufficiently numerous, and by no means uncommon. I ſhall ſpecify the following only:

The cardinal virtues, four middling-ſized plates, length-ways, from Martin Heemſkerck.

Part of ſeveral ſets of *Bible cuts*, conjointly with the Galles, the Sadelers, &c. from Stradan, and other maſters.

Lucretia, a middling-ſized upright plate, from C. Ketel.

St. Cecilia, the ſame. In this plate he has attempted to alter his ſtyle of engraving; no painter's name.

A man holding a cock, a ſmall circular plate, the ſame.

He engraved alſo from Spranger, Martin de Vos, and other painters.

JOHN MULLER.

Flouriſhed, 1600.

This artiſt was of the ſame family with Herman Muller, mentioned in the preceding article; but how nearly related to him does not appear. He was alſo a diſciple of Henry Goltzius; and probably did not enter his ſchool, till the return of that artiſt from Italy. He imitated the ſtyle of his maſter, and purſued it to a degree of extravagance, which borders upon what may be called enthuſiaſm in engraving. Baſan expreſſes himſelf happily enough in theſe words, *Il gravoit vigoureuſement au Burin*. The facility with which he handled the graver, for he worked with that inſtrument only, cannot be ſufficiently expreſſed; his works muſt be ſeen, to convey a proper idea of it to the mind. If in freedom of execution he equalled his maſter; in every other requiſite to form the complete artiſt, he fell ſhort of him. His drawing is mannered and heavy; and the extremities of his figures are not correctly marked. Alſo in point of harmony his prints are ſometimes very defective. When compared with Goltzius, Muller muſt certainly yield the palm. He is not, however, much diſhonoured by being ranked as inferior to ſo great an artiſt. Muller's engravings are valuable, as productions of a very extraordinary nature; excluſive of which they have a prodigious ſhare of merit. Some of them are from compoſitions of his own, which do him no ſmall credit. I ſhall mention the following prints by this artiſt, which are placed among his moſt eſtimable performances.

The works of the creation, ſeven middling-ſized circular plates, from Goltzius.

Lot and his two daughters, a middling-ſized plate, length-ways, from Spranger.

The hand writing on the wall, a middling-ſized plate, length-ways, from his own compoſition.

The adoration of the wiſe men, the ſame, from the ſame. Fine impreſſions of both theſe prints are very rare.

The reſurrection of Lazarus, a large plate, length-ways, from Abraham Bloemart.

The martyrdom of St. Sebaſtian, a middling-ſized upright plate, from J. van Aken.

Bacchus and Ceres, a large upright plate, from Spranger.

Venus and the Graces, a ſmall upright plate, from the ſame.

A ſatyr

A ſatyr taking a thorn from the foot of a fawn, companion to the preceding, from the ſame.

Perſeus armed by Minerva and Mercury, a large upright plate, from the ſame.

The apotheoſis of the arts, a large upright print on two plates, from the ſame.

Fortune diſtributing her gifts, a large print, length-ways, on two plates, from the ſame.

Several much-eſteemed *portraits*, and among them the following:

Maurice prince of Naſſau, a middling-ſized upright plate, from Mirevelt.

Ambroſe Spinola, the ſame, from the ſame.

Albert, archduke of Auſtria, the ſame, from Rubens.

The infanta Iſabella, the ſame, from the ſame.

The king of Denmark, the ſame, from the ſame.

He alſo engraved from Adrian van Vries and other maſters.

SOLOMON MULLER.

Flouriſhed,

He was probably of the ſame family with the above-mentioned artiſt, and flouriſhed apparently at the commencement of the laſt century. From the ſtyle of his engraving, I ſhould ſuppoſe he was taught that art in the ſchool of the Wierixes, whoſe neat manner he imitated. His drawing, however, is incorrect, and the heads of his figures are not well characterized. We have by him a ſet of ſmall upright prints from the *Sacred Hiſtory*; and as he has not affixed the name of the painter, it is not improbable, but they may be from his own deſigns. He ſometimes wrote his name *Miller*.

JACOB MULLER.

Flouriſhed,

The name of this artiſt is affixed to the *frontiſpiece and plans*, from the deſigns of George Hatzel, for a book of Gardening, publiſhed at Augſburg by Jeremiah Wolft. They are neatly executed, with the graver only; but in a dry, taſteleſs ſtyle.

G. A. MULLER.

Flouriſhed, 1760.

This artiſt reſided at Venice, where he engraved a conſiderable number of prints; among others, part of the ſet of prints from the pictures of Rubens, repreſenting *the Hiſtory of Decius*: the reſt were executed by Andre and Joſeph Schmutzer. The *two children of Rubens*, a middling-ſized upright plate, from a picture painted by that maſter, which was alſo engraved by Daulle and Danzel.

JOHN SEBASTIAN MULLER.

Flouriſhed, 1760.

An artiſt of great abilities, who reſided in London, where he engraved many eſtimable plates: namely, ſeveral *landſcapes*, after Vander Neer; a large *landſcape*, length-ways, from Claude Lorraine; and a ſet of *ruins*, large plates, length-ways, from Giovanni Paolo Pannini.

J. MUNICHUYSEN.

Flouriſhed,

A Flemiſh artiſt, who flouriſhed in the laſt century. He executed ſeveral meritorious works with the graver; and among others, *two boys repreſenting Autumn and Winter*, a middling-ſized upright plate, from Gerard Laireſſe. The companion, *two boys, repreſenting Spring and Summer*, was engraved by H. Bary after Van Dyck. We have by him alſo a conſiderable number of portraits; among others, *the burgomaſter Joſt Spiegel*, after M. Limbourg; alſo *Henry Vander Graft*; and *Cornelius Tromp*.

JOHN MUNIER.

Flouriſhed, 1553.

He and John Perrin ſeem to have been bookſellers and partners. They reſided at Tholouſe, and were both of them indifferent engravers on wood. They worked conjointly about the year 1551. Perrin marked his prints with the initials I. P. ſeparate or joined together, as expreſſed upon the plate at the end of the volume; and Mounier conſtantly uſed the initials I. M. among others, we have by theſe engravers, the wooden cuts for a ſmall octavo volume of emblems, entitled, *La Moroſophie de Guillaume de la Perriere Tolſain, contenant cent Emblemes*, publiſhed at Lyons, by Mace Bonhomme, 1553.

GERARD MUNTINCK.

Flouriſhed,

This artiſt appears to have been a native of Groningen, and flouriſhed during the laſt century. We have by him ſeveral portraits executed with the graver only, in a very neat but taſteleſs ſtyle.

ANDREA MURANO.

Flouriſhed,

Palmer, at the end of his Hiſtory of Printing, ſpeaks of a print, which, he tells us, was marked with the initials, A. M. and dated 1412. He adds, that it was executed upon that mixed metal, on which goldſmiths uſed to engrave their firſt proofs; and he ſuppoſes the artiſt, to whom we owe this ſingular curioſity, was Andrea de Murano. M. Heineken, with great appearance of juſtice, ſuppoſes, that Palmer, who certainly was not one of the moſt accurate

accurate writers, had miſtaken the date, and that it was 1512, inſtead of 1412.

If it be thought extraordinary, that only Palmer ſhould have ſeen ſuch a print, it will not appear to be leſs ſo, that he ſhould poſitively tell us the very ſpecies of metal, of which the plate itſelf was made. It is much to be wiſhed, that he had deſcribed the ſubject of the print; and then, without doubt, the miſtake might have been diſcovered. For if ſuch a print really did exiſt, it was probably the work of Marc Antonio, Agoſtino de Muſis, or ſome other contemporary artiſt.

DOMENICO MARIA MURATORI.

Born, 1661. Died,

This artiſt was a native of Bologna, and followed, in the early part of his life, the profeſſion of a goldſmith; but his genius inclining towards the arts, he applied himſelf to drawing, and became the diſciple of Lorenzo Paſinelli. He painted hiſtorical ſubjects and portraits with ſucceſs. We have by him ſome few etchings, which are executed in a ſlight, but maſterly ſtyle. I ſhall mention only, *the Virgin and Child, with St. Francis*, a ſmall upright plate, from Simon Canterini, dated 1685. The figures in this little etching are very finely drawn.

AGOSTINO DE MUSIS.

Flouriſhed, 1509 to 1536.

This great artiſt is better known by the name of Agoſtino Veneziano, or in England by that of Aguſtin the Venetian, but Muſis was his proper family name, as we ſhall ſee below. He was a native of Venice, and ſcholar of Marc Antonio Raimondi. It is not certain at what period he begun his ſtudies under that celebrated maſter; but the firſt dated print by Agoſtino appeared, A. D. 1509, at which time, it is probable, his tutor ſtill reſided at Venice. After the death of Raphael, which happened 1520, Agoſtino de Muſis, and Marc de Ravenna his fellow diſciple, who had conjointly aſſiſted each other, ſeparated, and worked entirely upon their own account.

The troubles, which happened upon the taking of Rome by the Spaniards, occaſioned a diſperſion of the artiſts, who reſided in that city. Accordingly Agoſtino went to Florence, and applied himſelf to Andrea del Sarto for employment; but that maſter, diſſatisfied with an engraving which Agoſtino had made, A. D. 1516, from a dead Chriſt ſupported by angels, painted by him, would not permit any more of his pictures to be engraved during his life-time.

It is uncertain at what time Agoſtino died; but his prints are not dated later than 1536. So that it may be reaſonably ſuppoſed, that he did not long ſurvive that period.

Agoſtino de Muſis imitated the ſtyle of his maſter with great attention, and was, upon the whole, the moſt ſucceſsful of all his ſcholars. In neatneſs, and mechanical execution with the graver, he has often equalled, if not ſometimes exceeded him; but in point of taſte, and in the purity and correctneſs

of outline, he certainly fell greatly ſhort of him. Agoſtino's drawing had more of manner and ſtiffneſs; the heads of his figures are not ſo accurately marked; nor the other extremities expreſſed with equal truth.

I have already ſpoken of the merit of this artiſt in the Eſſay, at the beginning of the preſent volume, to which I refer the reader; adding only, in this place, that he may apparently be conſidered as the firſt inventor of that ſpecies of engraving, which is performed by dots only.

His common mark was compoſed of the initials. A. V. with or without a tablet, to which he uſually added the date.

I ſhall ſpecify the following engravings by this artiſt, moſt of which are very ſcarce. Indeed the works of Agoſtino Veneziano are rarely to be met with complete, and fine impreſſions.

Noah's ſacrifice, a middling-ſized plate, length-ways, from Raphael.

The benediction of Iſaac, dated 1522, the ſame, from the ſame painter. This plate was re-engraved, A. D. 1524; but the firſt is by far the ſcarceſt.

The Iſraelites gathering the manna, the ſame, from the ſame. It is ſaid, that Marc Antonio began this plate. Some have attributed the invention of this print to Polidoro Caravaggio.

Samſon bound by the Philiſtines, a middling-ſized circular plate, ſuppoſed to be one of his moſt early engravings, and from a deſign of his own.

A nativity, a large upright plate, from Julio Romano, dated 1531.

A nativity, a ſmall upright plate, copied from a wood cut by Albert Durer.

Chriſt bound to a pillar, with the emblems of his paſſion; the ſame, from the ſame. Both theſe prints are very rare.

The laſt ſupper, a large upright plate, the ſame, from the ſame.

The maſſacre of the innocents, copied in ſmall, from the engraving after Raphael, by Marc Antonio: very ſcarce.

Lucretia ſtabbing herſelf, a ſmall upright plate, copied from an engraving by Marc Antonio, from Raphael. It has an inſcription underneath it, beginning with theſe words, *Proh dolor, ſaevo*, &c.

The burying place, or aſſemblage of emaciated figures, with ſkeletons, and a figure of Death holding a book. To this print he ſigns his name at length, in this manner: AVGVSTINVS VENETVS DE MVSIS FACIEBAT, 1518, and adds the uſual initials A. V. after Baccio Bandinelli.

The ſchool of Baccio Bandinelli, in which that artiſt is repreſented among his ſcholars; a large plate, length-ways, the ſame, dated 1531.

The battle of the ſabre, ſo called, becauſe a ſword or ſabre lies upon the fore-ground, fallen from the hand of a warrior, who is repreſented as dead, towards the right hand ſide of the print. The compoſition of this print is by ſome attributed to Julio Romano; and by others to Luca Pennis.

A large print, length-ways, called *the climbers*, from the cartoon at Piſa, by Michael Angelo Buonarota, dated 1523, very different from that by Marc Antonio, known by the ſame name, and conſiſting of many more figures. This is diſtinguiſhed by an old man putting on his ſtockings, and a young ſoldier, repreſented as a back-figure, tying up his breeches.

An emperor on horſeback, with many attendants, called by ſome *the triumph of*

of Marcus Aurelius, a large upright plate. This print has the tablet alſo of M. Antonio, who was probably concerned in the engraving of it.

A Bacchanalian, wherein Silenus is repreſented ſupported by two fawns, with women dancing before him.

An old philoſopher or magician, ſeated upon the ground, meaſuring with his compaſſes a circle, in which are included the ſun and moon, with a dragon and ſcull in the foreground, dated 1509. The ſame print was re-engraved, A. D. 1514, the contrary way.

An old man ſeated upon a bank, with a cottage in the back-ground, a very ſmall plate, length-ways. The face of this figure is executed entirely with dots, made with the point of the graver.

Alſo ſeveral *portraits* of various ſizes.

LORENZO DE MUSIS.

Flouriſhed, 1535.

This artiſt is ſuppoſed to have been the ſon, or ſome near relation, of Agoſtino de Muſis; as is alſo,

GIVLIO DE MUSIS. They were both of them engravers, and imitated the ſtyle of Agoſtino; but with no great ſucceſs. The two following prints are executed by them:

The portrait of *Barbaroſſa* in profile, a middling-ſized upright plate, marked above, MDXXXV. LORENZO DE MVSI FACIEBAT. L. M. and at the bottom, RE DE ALGERI DITTO BARBA ROSA. SOLTAN CHARADIN.

A large print, length-ways, with this title: *Antiqua Species Urbium, Portus, par Pyrrhum Ligorium facta*, &c. *Julius de Muſis in aes incidit*, M.DLIIII.

MUTEL.

Flouriſhed,

A name affixed to the portrait of *Thomas Fantel de Lagny*.

MUYS.

Flouriſhed,

An obſcure artiſt, whoſe name is affixed to the portrait of *William prince of Orange*.

VANDER MYN.

Flouriſhed,

This artiſt, a native probably of Holland, reſided ſome time in London, where he engraved the portrait of *Richard Leveridge*.

J. MYNDE.

Flouriſhed, 1760.

This engraver reſided chiefly at London, and worked conſiderably for the bookſellers. His prints have very little merit to recommend them; but among

among his beſt may be reckoned ſome *anatomical figures*, and ſeveral *portraits*, of which laſt I ſhall mention the two following only: *Roger, earl of Orrery*; and *William Harris, D. D.*

PETER MYRIGINUS, or MYRICINUS.

Flouriſhed,

He is mentioned as an engraver by profeſſor Chriſt; but that author has not ſpecified any of his works, and ſpeaks very obſcurely concerning a cypher compoſed of an A. an M. and an E. ſurmounted with a P. which, in ſome caſes, he ſuppoſes may be atttibuted to this engraver.

N.

NACHTGLAS.

Flouriſhed,

THE name of a very indifferent engraver of portraits. He worked with the graver only, in a ſtiff, taſteleſs ſtyle, and probably from his own deſigns; for he uſually adds the word *fecit* to his name.

NADAT.

Flouriſhed, 1530.

An ancient German engraver, by whom we have a conſiderable number of prints, marked with a mouſe-trap; near which he uſually placed a ſmall ſcroll with this inſcription, NA DAT. which the generality of authors take to be the name of the artiſt, and notwithſtanding the ſmall diſtance, which frequently appears between the two firſt letters and the three laſt, read it as one word, *Nadat*. Papillon and ſome few others indeed divide the letters, ſuppoſing the firſt two to be the initials of the baptiſmal name, *Natalis*; and the three laſt of *Datus*. The matter is, however, very uncertain, and the reader muſt be left to prefer that interpretation, which ſeems to him to be the neareſt to the truth. The works of this maſter are executed entirely with the graver. They conſiſt chiefly of ſmall prints, repreſenting proceſſions and armies on the march. The manner of engraving, which was adopted by Theodore de Brye, reſembles ſo much that of this artiſt, one may, I think, with no ſmall appearance of probability, ſuppoſe that De Brye was his ſcholar. See the mark of this engraver, copied on the plate at the end of the volume. I ſhall ſpecify only the following prints by him:

An army on the march, a ſmall plate, length-ways, with the mark, dated 1530.

An army exerciſing, the ſame, no date.

The Virgin and Child, with Elizabeth ſeated, in an arch to the right is repreſented the angel appearing to Joſeph, holding a tablet, inſcribed, FILI DAVIT NE TIMEA, &c. *and to the left, an angel appearing to Joachim*, &c, a middling-ſized upright plate.

PETER NAGEL.

Flouriſhed, 1500.

This artiſt was probably a native of Flanders, and inſtructed in the art of engraving by Philip Galle, whoſe ſtyle at leaſt he imitated, but not very ſucceſsfully. His prints are by no means well finiſhed, neither did he draw the human figure with any tolerable degree of correctneſs. He worked much from Martin Heemſkerck, and the contemporary painters of his country; and his engravings conſiſt principally of ſacred ſubjects. He

ſometimes ſigned his name at length; but more frequently uſed a ſort of cypher, compoſed of a P. and an N. joined together. See the plate at the end of the volume. At other times ſeparate, thus, P. N. fec. or P. Na. or P. Na. fecit. I ſhall mention the following prints only by this artiſt.

The ſeven acts of mercy, ſmall plates, length-ways, from Heemſkerck.

ARNOLD NAGTEGEL.

Flouriſhed,

An obſcure and indifferent engraver in mezzotinto. We have by him, the portrait of *Iſhach Aboab Rabin*, a half length, apparently from a deſign of his own; for he adds to his name the words, *Delin. et fecit*, without the name of any painter.

HENRY NAIWYNCX.

Flouriſhed,

This artiſt was a native of Holland, and a painter of landſcapes. I am not acquainted with his pictures; but his etchings are greatly in the ſtyle of Anthony Waterloo; but he has improved upon the mechanical part of the workmanſhip. They poſſeſs great merit, and appear to be very faithful repreſentations of nature. We have by him,

Six ſmall upright *landſcapes*. The firſt impreſſions of theſe plates are before the name of Clement de Jonghe was affixed as the publiſher. Le Comte ſpells his name *Naiwikex*; but on what authority I know not.

ROBERT NANTEUIL.

Born, 1630. Died, 1678.

This admirable artiſt was born at Rheims. His genius for the arts diſcovered itſelf in the very early part of his life; and, during his ſtudies in the claſſics and other polite branches of literature, he found time to cultivate it. He married whilſt he was very young; and going at length to Paris, he abandoned all other purſuits, and applied himſelf entirely to the engraving of portraits, which he uſually drew himſelf, from nature, in crayons. Louis the Fourteenth being made acquainted with his merit, cauſed him to draw his portrait in crayons; and he was ſo pleaſed with the performance, that he appointed purpoſely for him the place of deſigner and engraver of the cabinet, adding the yearly penſion of one thouſand livres, which was confirmed by letters patent. Nanteuil died at Paris, A. D 1678, aged 48 years. It ſeems aſtoniſhing, as Baſan remarks, that having lived ſo ſhort a time, he ſhould have been able to engrave no leſs than two hundred and fifty portraits, excluſive of the number of drawings which he made, and the time, which the agreeableneſs of his converſation was the occaſion of his loſing, his company being much ſought after by men of genius and of the firſt rank.

Nanteuil's firſt mode of engraving ſeems to have been in imitation of that uſually adopted by Claude Mellan, executed with ſingle ſtrokes only, without being

being croſſed by other ſtrokes; and we have ſeveral portraits by him in this ſtyle; but he quitted this manner, and applied himſelf to another infinitely ſuperior, croſſing the ſtrokes as occaſion required, and harmonizing the lights with dots, made with the point of the graver; ſo that in clearneſs and beauty of effect, his beſt engravings have never been excelled, and rarely, if ever, equalled. He drew correctly; and from the great difference we perceive in the characters of his heads we may conclude, that they were faithful copies of nature. His ſlighteſt prints poſſeſs great merit, and manifeſt the hand of the maſter.

The portraits by this excellent artiſt are well known; and it will be impoſſible to particularize many of them in this work; much leſs ſo to ſay, with any degree of preciſion, among ſo many beautiful ones, which are the beſt. I ſhall only mention, therefore, the few following, which are ſaid to be ranked among the ſcarceſt of them.

Several portraits of *Louis* XIV. at different ages, after his own pictures, and in part from the paintings of P. Mignard.

Louis of Bourbon, prince of Conde, from his own deſign, half-ſheet print.

Viſcomte de Turenne, the ſame.

John Chapelain the poet, a ſmall upright plate, the ſame.

John Loret, the ſame.

Cardinal Richelieu, the ſame, after Philip Champagne.

John Baptiſt Colbert, the ſame, from the ſame.

Anne of Auſtria, queen of France, a middling-ſized upright plate, from Mignard.

Mr. John Evelyn, a ſmall upright plate, from his own deſign.

NAPOLITAIN. See ANGELI.

GIOSEFFO NICCOLO NASINI.

Born, 1660. Died, 1736.

This artiſt was born at ſome diſtance from Sienna, and was inſtructed in the firſt principles of hiſtorical painting by his father, Franceſco Naſini; but at eighteen years of age he was ſent to Rome, and entered the ſchool of Ciro Ferri, with whom he ſtudied two years; and acquired not only great command of pencil, but a fine taſte for deſign. He was recommended by Ciro Ferri to the grand duke Coſmo III. who employed him to copy the pictures of Pietro da Cortona, in the Pilazzo Pitti; and he ſucceeded ſo well, that he was handſomely rewarded by the duke. He was alſo honoured with knighthood by the emperor Leopold, and had ſeveral other great favours conferred upon him. We have one ſmall upright etching by this artiſt, repreſenting *the Virgin with the infant Chriſt and St. John*, from a compoſition of his own.

MICHAEL NATALIS.

Flouriſhed, 1650.

This artiſt was a native of Liege. At Antwerp he learned the firſt

principles of drawing and engraving. From thence he went to Rome, where he joined Cornelius Bloemart, Theodore Matham, and Regnier Perſyn, all artiſts from the Low Countries, and aſſiſted them in completing the ſtatues and buſts, which they were engraving from the collection in the Juſtinian gallery, conſiſting of one hundred and fifty prints. In Italy he engraved many other plates, from the pictures of the greateſt maſters. On his return to Flanders, he was invited to Paris, where he reſided a conſiderable time.

He engraved in a bold, open ſtyle; but not with much taſte. We ſee by his works, that he handled the graver with great facility; the ſtrokes are clear and regular, but, at the ſame time, cold and heavy; and from want of proper attention to the chiaro ſcuro, all his works are faulty in the general effect. But his greateſt failing appears to be the incorrectneſs of his drawing, and the want of character in the heads of his figures. The other extremities are alſo but indifferently expreſſed. The following prints are ranked among the moſt eſtimable by this maſter.

The Virgin and Child, with Joſeph ſeated behind, leaning his head upon his hand, a middling ſized upright plate, from Andrea del Sarto.

A holy family, from N. Pouſſin, a large plate, length-ways; the firſt impreſſions are before the nudity of the infant was covered with linen.

The Virgin holding the infant Chriſt, who is ſleeping; and St. John is repreſented by her ſide; a middling-ſized upright plate, from Sebaſtian Bourdon. The firſt impreſſions are before the breaſt of the Virgin was covered with linen.

The marriage of St. Catherine, a large plate, length-ways, from the ſame painter.

Mary waſhing the feet of Chriſt, a large plate, length-ways, from Rubens.

The laſt ſupper, a middling-ſized, upright plate, from Diepenbeck.

The aſſembly of illuſtrious eccleſiaſtics, a large print, length-ways, on four plates, from Bertholet Flemael.

Alſo ſeveral much-eſteemed portraits; and, among them,

The marquis del Guaſt, with his miſtreſs, repreſented as Venus; a middling-ſized upright plate, from Titian, &c.

He alſo engraved from Raphael, Romanelli, Andrea Sacchi, Sandrart, and other maſters.

JUAN NAVARO.

Flouriſhed, 1598.

This artiſt was apparently a native of Spain, and reſided at Seville, where he engraved ſeveral *frontiſpieces* for books, which were publiſhed in that city. They are executed entirely with the graver, in a very indifferent ſtyle.

THOMAS NEALE.

Flouriſhed,

This engraver was probably a native of England, and reſided at London, where he etched the portrait of *Bindo Altoviti*, in quarto, from Titian. It is

is executed in a ſtyle greatly reſembling that of Gaywood; and the face is finiſhed with much care, and not without ſome merit, when we conſider the print as an etching only. From the ſtyle in which the drapery of this figure is etched, I think we may fairly conclude, that he had a great ſhare in the execution of the plates for the octavo edition of Ogilby's Fables, publiſhed at London. They are, however, by no means, favourable ſpecimens of his abilities.

NEE.

Flouriſhed, 1760.

A modern French engraver, who reſided at Paris. He was the ſcholar of Le Bas, and imitated the ſtyle of his maſter not unſucceſsfully. We have by him a conſiderable number of *landſcapes*, after Adrian Vander Veldt, and other maſters; alſo ſeveral *vignettes* for Ovid's Metamorphoſes, printed at Paris in octavo.

JAMES NEEFF, or NEEFFS.

Flouriſhed, 1635.

This artiſt was a native of Flanders, and reſided at Antwerp. He was probably of the ſame family with Peter Neeffs, a celebrated painter of architecture. He worked with the graver only, and handled that inſtrument with great facility. He drew the human figure with ſome degree of correctneſs; but in a mannered ſtyle. The characters he has given to the heads of the figures, which required great expreſſion, are ſometimes too much *outré*; but his beſt works have much merit. The following, among many other engravings, are by him.

The falling angels, a middling-ſized upright plate, from Rubens.

The meeting of Abraham and Melchiſedech, a very large plate, length-ways, from the ſame painter.

A crucifixion, a large upright plate, from the ſame.

Chriſt brought before Pilate, a middling-ſized upright plate, from Jaques Jordeans.

The martyrdom of St. Thomas, a large upright plate, from Rubens.

The judgment of Paris, and the triumph of Galatea, commonly called the *Ewer of Charles the Firſt, king of England*, a large plate length-ways, from the ſame.

The ſatyr with the man who blowed hot and cold, a middling-ſized plate, length-ways, from Jordaens. The firſt impreſſions have not the addreſs of Bloeteling.

Alſo ſeveral portraits; and, among them, the following:

The marquis de Barlemont, from Van Dyck.

The counteſs of Egmont, from the ſame painter.

Francis Snyders, the painter, from the ſame.

And a variety of other ſubjects from Seghers, Annibale Carracci, Eraſmus Quillinus, and other maſters.

NICCOLO NELLI.

Flouriſhed, 1568.

This artiſt appears to have been a native of Venice, and from the ſtyle of his engraving, a ſcholar of Marc de Ravenna. I have ſeen by him an *architectal frontiſpiece, ornamented with figures*, for a book of Plans and Views of the moſt illuſtrious Cities in the World. The title runs thus: *De Diſegni delle piu illuſtri Citta et Fortezze del Mondo, Parte I.* with the date, 1568. The figures are by no means badly drawn; and the print poſſeſſes great merit. This inſcription is affixed, *Nicolo Nelle Venetiano F.* the F. ſtanding for *fecit*. As there is no painter's name added to the inſcription, it is highly probable that the print was engraved from a compoſition of his own.

I ſuſpect, that many of the engravings, without marks, of the foregoing date, may with juſtice be attributed to this maſter; particularly thoſe which bear reſemblance to the works of Marc de Ravenna. Florent le Comte mentions this artiſt as an engraver of German portraits: I am not acquainted with them.

FRANCIS DE NEVE.

Flouriſhed,

This artiſt was a native of Flanders; but he reſided a conſiderable time in Italy. He excelled in painting landſcapes, into which he introduced ſmall figures very ſucceſsfully. He alſo amuſed himſelf with the point. We have many very ſpirited and maſterly etchings by him, of *landſcapes with figures*, from his own compoſitions, which prove the excellency of his taſte, and the fertility of his genius. And though they are executed in a ſlight ſtyle, the general effect is exceedingly agreeable.

A. NEURAUTTER.

Flouriſhed, 1715.

He was apparently a native of Prague, at leaſt, he reſided there, and engraved a ſet of figures, entitled *Statuæ Pontis Pragenſis*, publiſhed 1715. They are ſmall upright plates, executed entirely with the graver, but in a cold, ſtiff ſtyle, which indicates his patience, rather than his genius or good taſte.

EDWARD NEWTON.

Flouriſhed,

This name is affixed to the portrait of *William Tanſur, the muſician*, which, it appears, the artiſt engraved after a drawing of his own from the life.

JAMES NEWTON, a relation probably of Edward Newton. He engraved the portrait of *Sidney Parkinſon*.

SUTTON NICHOLLS.

Flouriſhed, 1710.

This very indifferent engraver was, I preſume, a native of England. He reſided at London, and executed a conſiderable number of plates for the bookſellers. His beſt prints are ſlight etchings of *ſhells*, and other trifling ſubjects; but when he worked with the graver only, his performances are below all criticiſm, eſpecially when he attempted the repreſentation of the human figure.

G. D. C. NICOLAI.

Flouriſhed, 1760.

A modern artiſt, concerned with A. I. Prenner, in the execution of the plates from the pictures in the grand gallery at Vienna,

D. NICOLE.

Flouriſhed,

A name affixed to a ſet of ſlight views, etched in the ſtyle of a painter. To theſe prints there is added the monogram, compoſed of a W. and an R. joined together, which, I ſhould ſuppoſe, belongs to the inventor. See the plate at the end of the volume.

NICOLETTO DU MODENA. See MODENA.

WILLIAM VAN NIEULANT.

Born, 1584. Died, 1635.

A celebrated painter of landſcapes and architecture. He was born at Antwerp, and became the diſciple of Rowland Savery, After he quitted his maſter, he went to Rome, and reſided in that city with his countryman, Paul Bril, three years. His paintings are held in high eſtimation. Nieulant died at Amſterdam, A. D. 1635, aged 51 years. For his amuſement he etched ſeveral plates of landſcapes, partly from his own deſigns, and partly from thoſe of Paul Bril. They are executed in a ſlight, free ſtyle, and often retouched with the graver, to harmonize the lights, and ſtrengthen the maſſes of ſhadow. I ſhall ſpecify only a ſet of *ruins in and about Rome*, middling-ſized plates, length-ways, with this inſcription, *G. van Nieuwlant, fecit et excud. Antuerpiæ.*

JOHN ELIAS NILSON.

Flouriſhed, 1770.

A modern German artiſt, who reſided at Augſburg. He is mentioned as an engraver by M. Heineken; but I am not acquainted with his works.

BALTHASAR MENEIUS NIMECIUS.

Flouriſhed,

A very indifferent engraver on wood. He was a native of Saxony, and, according to profeſſor Chriſt, uſed a ſingular monogram, compoſed of a B. an M. and an N. See the plate of monograms at the end of the volume. But theſe initials are ſometimes ſeparate upon his engravings, in this manner, B. M. N.

NIXON.

Flouriſhed, 1750.

This ſingular engraver was, I believe, a native of England. Small portraits conſtitute the greater part of his works, which he executed in a ſtyle prodigiouſly neat; and finiſhed the faces with dots only. The following portraits are by him. *The duke of Cumberland*, a ſmall circular plate. *The duke of Cumberland*, a ſmall upright oval plate. *Frederic, prince of Wales*, the ſame. *Earl Granville*, the ſame, &c.

NOBLESSE.

Born, . Died, 1730.

This artiſt appears to have been a native of France. He ſtudied the works of Jaques Callot with great aſſiduity, and formed his taſte upon them. He excelled principally in drawing with the pen, which art he alſo profeſſed to teach. We have ſome few ſmall *landſcapes* etched by him, in the ſtyle of Callot. He died 1730, at a very advanced age.

NOBLET.

Flouriſhed,

The name of a very indifferent artiſt, who worked with the graver only. His labours were confined to *vignettes*, and other *book-plates*.

H. NOBLIN.

Flouriſhed, 1680.

He engraved ſeveral large portraits; but in a ſtyle, which does him no kind of honour. We have by him the head of *Cardinal Howard*, a half-ſheet print.

J. E. NOCHER.

Flouriſhed, 1760.

A modern French engraver, who ſtudied under Stephen Feſſard. We have ſeveral *vignettes* by this artiſt, and alſo ſome few *portraits*; among which may be reckoned, that of *Jean Jaques Rouſſeau*.

CARLO NOLLI.

Flouriſhed, 1760.

A modern Italian artiſt, who was concerned in the engravings, made at the command of the king of the Two Sicilies, of *the Antiquities diſcovered at the Herculaneum.*

J. B. NOLLIN, or NOLIN.

Flouriſhed, 1687.

This artiſt engraved ſeveral of the large folio plates for a ſet of prints, entitled, *Les veues, plans, coupes & elevations du chateau de Verſailles*, i. e. "The views, plans, ſections, and elevations of the palaces of Verſailles." While he was purſuing his ſtudies in Italy, he engraved ſeveral plates from A. Carracci, Pouſſin, and other maſters.

PETER NOLPE.

Flouriſhed, 1640.

This artiſt was a native of Flanders. He is ſpoken of as a painter; but apparently his engravings are far more numerous than his pictures. As an engraver only I ſhall conſidered him this place. He worked with the point and the graver, and uſually united them; but ſome of his plates are executed with the graver only, which inſtrument he handled with much more facility than taſte. The diſpoſition of the light and ſhadow is not happily managed in his hiſtorical prints; and they are defective in harmony; neither did he draw the extremities of the human figure correctly. But his views and landſcapes are executed in a very ſpirited, bold ſtyle, which manifeſt the hand of the maſter. The following engravings may be reckoned among his moſt eſtimable works.

Judith and Thamar, repreſented in a large landſcape, length-ways, from a compoſition of his own. The ſame figures were afterwards introduced into another landſcape, upon a much ſmaller ſcale.

An overflow of water, occaſioned by the burſting of a water bank; a large plate, length-ways, the ſame. This is a very ſcarce print, and executed with great ſpirit.

Eight months of the year, great plates, length-ways, the ſame. I am not acquainted with theſe prints, and Baſan tells us, that he never ſaw the other four.

St. Paul the hermit, fed by an eagle in the deſart, a large plate, length-ways, from Pieter Potter.

St. Peter delivered by the angel from priſon, a middling-ſized plate, length-ways, from J. V. Vucht.

A ſet of *beggars*, in the ſtyle of Quaſt, ſmall upright plates, with other groteſque ſubjects.

The grand cavalcade, made by the citizens of Amſterdam, at the entry of the queen Mary of Medicis into that city, A. D. 1638, a large plate, length-ways, from C. Molyn the younger.

He uſually ſigned his name at length upon his plates, joining the initials P. and M. together, in the manner as expreſſed upon the plate at the end of the volume; and in ſome few inſtances he uſed that cypher only.

RICHARD ABBE DE ST. NON.

Flouriſhed, 1760.

He was a native of France, and a lover of the arts. For his amuſement he etched ſeveral plates in a very peculiar ſtyle, reſembling waſhed drawings, in Indian ink. This ſpecies of engraving has lately been carried to perfection in England by P. Sandby, and other capital artiſts. The works of St. Non conſiſt of ſmall ſubjects, repreſenting *landſcapes with ruins*, from the antique; and from Boucher, Le Prince, and other French painters.

J. V. NOORDT.

Flouriſhed, 1645.

An artiſt of great merit, by whom I have ſeen a ſlight, ſpirited etching of *a landſcape with ruins*, in a broad maſterly ſtyle. It appears to be a view in Italy. The figures, which are introduced into this etching, are executed in a very ſuperior ſtyle.

COEN V. NOORDT, or NOORDE, who was probably a relation to the above-mentioned artiſt, engraved *his own portrait*.

JOHN NORDEN.

Flouriſhed, 1600.

Norden was a man of ability in the topographical line. He is thought to have been born in Wiltſhire. It appears, that he was a commoner of Hart Hall, Oxford, in the year 1564, and took the degree of maſter of arts, A. D. 1573, and that he afterwards reſided at Hendon in Middleſex. He was patronized by lord Burleigh, and alſo by Robert earl of Saliſbury, the ſon of that nobleman. In the year 1614 he enjoyed the office of one of the ſurveyors of the king's lands.

Norden's great work was his *Speculum Britanniæ*, or *Hiſtorical and Chorographical Deſcription of Middleſex and Hertfordſhire*, with maps.

Vertue makes mention of *a view of London, with a repreſentation of the lord mayor's ſhew*, as in the collection of Mr. Bagford, and alſo *a plan of London*. I have carefully examined all the papers, collected by Bagford, now at the Britiſh Muſeum; but have not been lucky enough to meet with theſe curious engravings.

NORISINO. See PARASOLE.

NOUAL.

Flouriſhed,

A name affixed to a portrait of *Thomas Wilſon, biſhop of Sodor and Man.*

SIMON NOVELLANO.

Flouriſhed, 1590.

This artiſt, conjointly with Francis Hogenbergh, etched in a coarſe, poor ſtyle, *the pompous funeral of Frederick the Second, king of Denmark*, on twenty-one plates, length-ways, in folio, publiſhed 1592. A ſecond impreſſion of theſe plates was re-publiſhed, A. D. 1689, with no material variation. He alſo etched ſeveral plates for Braun's *Civitates Orbis Terrarum*, printed at Cologne, 1572.

JOSEPH NUTTING.

Flouriſhed, 1700.

This artiſt was a native of England, and reſided at London. He worked principally for the bookſellers, and his engravings have very little merit to recommend them. The beſt part of his works conſiſt of portraits; and ſome of them, from their ſcarcity, have acquired a value, which they do not otherwiſe in the leaſt deſerve. I ſhall mention the following portraits only: *Mary, dutcheſs of Beaufort*, from Walker. *Matthew Mead*, father of Dr. Mead, the phyſician. *Sir John Cheke*, from an old painting. *G. Parker the almanack maker*. *Johannes Jacobus Scheuchzerus*, from Melchior Fuſslinus. And *William Elder the engraver*, from a drawing by the elder Faithorne.

JOHN GEORGE NUVOLSTELLA, or NIVOLSTELLA.

Born, 1594. Died, 1624.

This artiſt was a native of Mentz. He worked principally on wood, and executed a ſet of prints for Virgil's Æneis, and other poetical ſubjects. He alſo engraved a ſet of the *Holy Fathers*, from the deſigns of Tempeſta.

O.

LEON HENRY VANDER O.

Flouriſhed, 1660.

AN engraver of no great eminence, who worked chiefly for the bookſellers. We have, among others, the following portraits by him, in Priorata's Hiſtory of the Emperor Leopold: *James, duke of York. J. C. di Konigſmarch. Gualter Leſlie, Eq. Aur. Pietro Strozzi*, &c.

MAURO ODDI.

Born, 1639. Died, 1702.

This artiſt was a native of Parma. He is ſpoken of as a painter, and as an engraver; and the etchings, marked with an M. and an O. in the manner expreſſed upon the plate at the end of the volume, are attributed to him.

MICHAEL ODIEUVRE.

Flouriſhed, 1735.

He was a printſeller, eſtabliſhed at Paris; but it appears, that he ſometimes amuſed himſelf with the graver, as we find particularly in a ſet of portraits of *illuſtrious perſonages*, publiſhed by him, A. D. 1738, with this title, *Portraits des Perſonages illuſt. de l'un & de l'autre Sexe, recueillis et gravés par les ſoins de Michel Odieuvre, merchand d'Eſtampes à Paris.*

MATTHEW OESTEREICH.

Flouriſhed, 1750.

This ſingular artiſt was a deſigner and engraver. His plates are chiefly etchings, in a ſlight, ſpirited ſtyle. Among his moſt eſtimable performances are reckoned, a ſet of twenty-four *caricaturas* from Ghezzi, in folio, publiſhed at Dreſden, 1750; with this title, *Raccolta de* XXIV. *Caricature, diſegnate colla penna dal celebre Cavalier Ghezzi, conſervati nel Cabinetto di ſua Maeſta il Re de Polonia. Math. Oeſtereich.* Theſe plates were republiſhed at Potſdam. A. D. 1766, with the addition of eighteen others, from the deſigns of John Baptiſt Internari, and other maſters. To theſe may be added a ſet of forty plates, in folio, from the drawings of the great maſters, in the collection of the Count de Bruhl, publiſhed at Dreſden, A. D. 1752. Oeſterich aſſiſted alſo in engraving the pictures in the grand gallery at Dreſden. See his mark compoſed of an M. and an O. joined together, on the plate at the end of the volume.

GIROLAMO OLGIATUS.

Flouriſhed, 1572.

To a large arched print, length-ways, repreſenting *the Trinity, with a multitude of angels, ſaints and prophets*, from a picture of Frederic Zucchero, his name and date are affixed in this manner, " *Hieronymus Olgiatus F.* 1572." I know little of this artiſt; except that he copied with great accuracy the ſtyle of engraving adopted by Cornelius Cort and Agoſtino Carracci; but his drawing is not correct; neither are the heads or other extremities of his figures marked with preciſion.

PETER OLIVER.

Born, 1600. Died, 1660.

He was the ſon of Iſaac Oliver, the celebrated miniature painter. Peter was inſtructed by his father in the art of painting in miniature, and ſurpaſſed him in excellency of finiſhing, eſpecially of portraits. He reſided at London, where he died about the year 1660, aged threeſcore, and was buried near his father at White Friars.

Vertue informs us, that he etched ſome ſmall hiſtorical ſubjects; but he has not ſpecified any of them.

JOHN OLIVER,

Born, 1616. Died,

It appears that his baptiſmal name was John, and not Iſaac, as it is generally reported. He was a relation to Peter Oliver, mentioned in the preceding article. The honourable Mr. Walpole ſuppoſes him to have been his nephew. He was a painter on glaſs, and certainly poſſeſſed great merit. There is a window executed by him in Chriſt Church, Oxford, repreſenting the delivery of Peter from the priſon by the angel, which is a ſufficient teſtimony of his abilities. It is thus inſcribed: *I. Oliver aetat. ſuae* 84, *anno* 1700, *pinxit deditque.* It is to be obſerved, that the initials I. and O. are joined together, the former paſſing through the centre of the latter. To this artiſt are attributed ſome few portraits, particularly thoſe of *James the Second of England*, in mezzotinto, and of *lord chancellor Jefferies*, and of *John Woremberg, the Dutch dwarf*, &c. A mezzotinto print repreſenting *a boy aſleep with a ſcull by him*, inſcribed *Mortis Imago*, from Artemiſia Gentileſia, a middling-ſized plate length-ways. To a ſlight etching of *views at Tangiers* he ſigns his name *I. Oliver fecit*; alſo to a *view of the Hot Wells at Bath, I. Oliver fecit aqua forti*, adding the date 1676. We have ſeveral other etchings by him, views, &c.

MELCHISEDECK VAN OOREN.

Flouriſhed,

This artiſt, according to Florent le Comte, engraved a view of a town upon a circular plate.

NICOLO ORAZI.

Flouriſhed, 1760.

A modern Italian engraver, who executed ſeveral plates of *the antiquities of Herculaneum*, in folio, for the large volumes, publiſhed by the authority of the king of the Two Sicilies.

ORAZ, *f.* I have ſeen this name affixed to a coarſe etching of *architectal ornaments*: It is probably the baptiſmal name of the engraver only.

ORIZONTE. See BLOEMEN.

RICHARD VAN ORLEY.

Flouriſhed,

He was a native of Flanders, and flouriſhed in the laſt century. He is ſpoken of as a painter; but to what degree of excellency he arrived in the art of painting, I do not know. His prints, however, poſſeſs no great merit; they are ſlightly and coarſely etched, and very defective in point of drawing. The following may be reckoned among his beſt works:

The marriage of Joſeph and the Virgin, a middling-ſized plate, lengthways, from Luca Giordano.

The fall of the rebel angels, a large upright plate, from Rubens, containing a prodigious multitude of figures.

A ſet of twelve prints, from Guarini's *Paſtor Fido*.

The greater part of a ſet of twenty-eight middling-ſized plates, lengthways, taken from *the New Teſtament*, after John van Orley, who etched ſome few of them himſelf.

JOHN VAN ORLEY was probably the brother of Richard. It appears, that he frequently made drawings from pictures for the latter to engrave after. He etched, as we have ſeen above, ſome few of the hiſtorical plates, taken from *the New Teſtament*, after his own deſigns.

CARLO ORSOLINI.

Flouriſhed, 1760.

A modern Italian engraver, who was eſtabliſhed at Venice, where he carried on a conſiderable commerce in prints. We have by him ſeveral of the plates in the Muſeo Fiorentino, publiſhed at Florence, &c.

OPELLI. See AVIBUS.

WALTHAR VAN OSSEN. See ASSEN.

J. VAN OSSENBECK.

Born, 1627. Died, 1678.

He was born at Amſterdam, where he learned the firſt principles of landſcape

ſcape painting; but he finiſhed his ſtudies at Rome. He excelled in the execution of markets, fairs, converſations, landſcapes, and cattle; and his pictures are ſpoken of with great commendation.

We have ſeveral etchings of various ſizes by this maſter, performed in a ſlight, free ſtyle; but they appear to have been the amuſements only of his leiſure hours, and have no ſuperior merit to recommend them. Thoſe, which he executed from the pictures of Baſan, appear to me to be his beſt. He worked alſo from ſeveral other painters; and his plates form part of the collection, commonly known by the name of *the Gallery of Teniers*. To theſe may be added two *landſcapes*, from Salvator Roſa, which are rather uncommon.

ADRIAN VAN OSTADE.

Born, 1610. Died, 1635.

This artiſt was born at Lubeck, and placed in the ſchool of Francis Hals. He excelled in painting converſations, dancings, and humorous ſubjects, taken chiefly from low life, which, however, he executed with admirable taſte, and beauty of colouring. But the merits of this great maſter are too generally known, to need any repetition in this place. He amuſed himſelf with the point; and we have a conſiderable number of ſpirited etchings by him, which are very juſtly held in high eſtimation. They are not all of them executed in the ſame ſtyle; ſome of them are dark and coarſe, and ſeem to have been printed, as the aqua fortis left them, with little or no aſſiſtance from the graver. Others again are much more neatly executed, and finiſhed in the manner of Rembrant.

See the marks uſed by this maſter, when he did not ſign his name at length, copied upon the plate at the end of the volume.

His etchings conſiſt of fifty-two plates of various ſizes, and all of them from his own deſigns, of which I ſhall mention the few following only:

Several peaſants at the door of a cottage, with a fair repreſented in the background; a middling-ſized upright plate.

A Dutch wake, the ſame.

Several peaſants fighting with knives, a ſmall plate, length-ways, dated 1653.

The cottage dinner, the ſame, dated 1653. All theſe are in his bold ſtyle of etching.

Thoſe which follow are ſuch as he finiſhed with more care.

The painter, with an inſcription beginning in this manner: *Pictor Apellæ, pingas*, and the firſt impreſſions of this plate are with the cap conſiderably above the eyes of the figure; in the ſecond impreſſions the cap nearly touches the eyes.

A mountebank, a ſmall upright plate, arched at the top.

The ſpectacle ſeller, a ſmall upright plate.

A man, woman, and child, at the door of a cottage, a middling-ſized plate, length-ways, dated 1652.

Several peaſants, half figures, at a window: one of them is ſinging a ballad, and another holds the candle; a ſmall upright plate.

A man

A man leaning over a hatch, blowing a horn, the ſame.

A cottage entertainment with figures dancing; a middling-ſized plate, length-ways.

GIOVANNI OTTAVIANI.

Flouriſhed, 1760.

A modern Italian engraver, by whom we have ſeveral etchings, after Guercino, and other maſters.

FRANCIS OTTENS.

Flouriſhed, 1760.

A modern Dutch engraver, by whom, among other things, we have the portrait of *F. Halma*.

H. F. OTTO.

Flouriſhed, 1707.

This indifferent artiſt appears to have been a native of Berlin. His works conſiſt chiefly of portraits for books, which are executed in a ſtyle, that does him very little credit. Part of the heads in a folio volume, publiſhed at Franckfort, 1707, with this title, *Notitia Univerſitates Francofertanæ*, are by him.

JOHN BAPTIST OUDRY.

Born, 1686. Died, 1755.

This artiſt was a native of Paris, and excelled in the painting of chaſes and huntings of animals. We have ſeveral etchings by him, from his own compoſitions; and among others, a ſet of prints entitled, *the comical romance*, conſiſting of twenty-ſix; a ſubject, into which are introduced ſome *fiſhermen upon the ſea ſhore*; and ſeveral other prints of *animals*, &c.

BONAVENTURA VAN OVERBEKE.

Flouriſhed, 1700.

This artiſt was a native of Holland. By him we have a ſet of plates, repreſenting *the ruins of ancient Rome*, which he engraved from drawings, made by himſelf upon the ſpot. This ſet of prints was publiſhed at Rome, A. D. 1707, in three folio volumes.

J. OUVRIER.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral prints; among others, *two views of the Alps*, from Vernet. *The genius of deſign*, an emblematical print, from the younger Cochin. He alſo engraved from Schenau, Eiſen the elder, and other maſters.

N. OZAN-

N. OZANNE.

Flouriſhed, 1760.

A modern French artiſt, who deſigned, as well as engraved. We have a conſiderable number of prints by him, chiefly views of *ſea ports* and *ſhipping*, from his own drawings.

The ſiſters of this maſter were alſo artiſts; and we have, among other things engraved by them, two *paſtoral ſubjects*, after Philip Wouvermans.

P.

H. L. PADTBRUGGE.

Flouriſhed, 1700.

HE was apparently a native of Stockholm, and engraved a conſiderable number of plates for a work, entitled, *Suecia Antiqua et Hodierna*, publiſhed about the year 1712, in three folio volumes. The prints conſiſt of *maps* and *perſpective views*, chiefly of the bird's eye kind. Thoſe executed by Padtbrugge, are in a bold, free ſtyle, which prove him to have been a man of no mean abilities.

When he omitted to ſign his name at length, he ſubſtituted a monogram, compoſed of an *H.* an *L.* and a *P.* joined together, in the manner expreſſed at the end of the volume.

MATHIO PAGAN.

Flouriſhed, 1555.

This artiſt, according to Papillon, was a native of Venice. He engraved on wood ſeveral *charts and maps*, from the deſigns of Jacomo Gaſtaldo. The above-mentioned author particularly ſpeaks of *the plan of Piedmont*, engraved upon two blocks, and dated 1555.

PAIGEOLINE.

Flouriſhed,

This name is affixed to a middling-ſized plate, length-ways, very ſlightly etched, from a picture of Paolo Veroneſe, repreſenting *the mother of Moſes brought to Pharoah's daughter as a nurſe for her own ſon.*

GIOVANNI BATISTA PAGI.

Born, 1545. Died, 1628.

This artiſt was a native of Genoa, where, according to Le Comte, he died A. D. 1628, aged 73. He engraved ſeveral plates, which he publiſhed at Genoa, 1707, with this title, *Definizione & Diviſione della Pittura.*

LEO PALLAVICINI.

Flouriſhed, 1604.

He is mentioned as an engraver by profeſſor Chriſt, who informs us, that he

he reſided at Milan, where he publiſhed ſeveral prints marked with theſe initials, L. P. f.

GIACOPO PALMA.

Born, 1544. Died, 1628.

This artiſt, who was an admirable hiſtorical painter, is uſually called the younger Palma, to diſtinguiſh him from Giacomo, or Giacopo Palma, his uncle, who was alſo an hiſtorical painter of great eminence. The younger Palma was born at Venice, and became the diſciple of Tintoretto, whoſe manner he followed in the early part of his life. But he afterwards ſtudied, with great attention, the works of Titian and other great maſters, in order to complete his taſte; and his labours were attended with all the ſucceſs that he could poſſibly have expected. We have ſeveral ſpirited and maſterly etchings by this artiſt, executed in a very ſlight ſtyle. He frequently ſigned his name at length; and ſometimes he uſed a monogram, compoſed of a P. interſected by a palm-branch. See the plate at the end of the volume.

The following prints are by him.

An eccleſiaſtic and a naked figure, with two boys at the bottom, repreſented upon a ſmall upright plate, and marked with the above-mentioned monogram.

Samſon and Dalillah, a middling-ſized plate, length-ways.

Judith putting the head of Holofernes into a bag, which is holden by the maid, a middling-ſized plate, length-ways, marked with his name.

A holy family, with St. Francis and St. Jerom, half figures; a ſmall plate, length-ways.

The woman taken in adultery, the ſame.

The tribute money, the ſame.

Chriſt anſwering the Phariſees, when they diſputed his authority, the ſame.

The incredulity of Thomas, a ſmall upright plate.

A drawing book, &c.

EGBERT VAN PANDEREN.

Flouriſhed, 1625.

He appears to have been a native of Haerlem; for he often added the word *Haerlemenſis* to his name. He reſided at Antwerp, according to Baſan, where he engraved a conſiderable number of plates. He worked entirely with the graver; but in a ſtiff, formal ſtyle; and his prints have neither harmony of effect, nor correctneſs of drawing to recommend them. The following engravings, among others, are by him:

The Virgin Mary interceding with Chriſt for the ſalvation of mankind; a middling-ſized upright plate, from Rubens.

The four Evangeliſts, half figures; middling-ſized upright plates, from Peter de Jode, the elder.

Part of the plates for a large folio volume, publiſhed at Antwerp, 1628, entitled, *Academie de L'eſpée*, by Girard Thibault.

WILLIAM PANNEELS.

Flouriſhed, 1635.

This artiſt was a native of Antwerp, and, as he himſelf informs us by the inſcription upon his prints, a diſciple of Rubens. I am not acquainted with his merit as a painter; and, I believe, indeed, he is more generally known by his etchings, than by any of his other performances; ſeveral of which are from compoſitions of his own; but the greater part after the pictures painted by his maſter. He handled the point with much freedom, and ſometimes produced a bold maſterly effect; but the merit of his works is greatly obſcured by the ſlovenly incorrectneſs of his outline. The naked parts of the human figure are very badly drawn, particularly the extremities, which are often below criticiſm. I ſhall mention the following prints only by him:

St. Sebaſtian, a ſmall upright plate, from his own invention.

Jupiter and Antiope, the ſame, inſcribed, *Guliel. Panneels, Diſcip. Rubeni, inv. et fec.*

Eſther before Ahaſuerus, a ſmall plate, length-ways, from Rubens.

Sampſon killing the lion, with its companion, *David killing the lion and bear*; two ſmall plates nearly ſquare, from the ſame painter.

A nativity, a ſmall upright plate, from the ſame.

Several *holy families* of various ſizes, from the ſame.

The adoration of the wiſe men, a ſmall upright plate, from the ſame. This deſign was alſo engraved by S. Bolſwert.

St. John baptiſing Chriſt, the ſame, from the ſame, dated 1636.

Mary waſhing the feet of Chriſt, a ſmall plate, length-ways, from the ſame. M. Natalis alſo engraved from this picture.

The aſſumption of the Virgin, a ſmall upright plate, arched at the top.

Jupiter and Juno, in a ſmall upright oval.

Meleager preſenting the head of the boar to Atalanta, a ſmall plate, length-ways, &c.

The portrait of *Rubens*, in an octagon border, with a variety of other ſubjects, from the ſame maſter, &c.

ONULPH PANVINUS.

Flouriſhed, 1568.

This artiſt was a native of Antwerp. He publiſhed a ſet of twenty-ſeven portraits, entitled, *Elogia & Imagines Pontific. Max. ad viv. delin* 1568.

We have alſo many other portraits by him, and, among them, that of *Rubens*.

PAIOT.

Flouriſhed,

A very indifferent artiſt, who appears to have been a native of France, and to have worked for the bookſellers only; at leaſt, all the engravings I have ſeen by him, ſeem to have been frontiſpieces, and other ornamental book plates. They have no merit of any kind to recommend them to the public

public notice. I ſhall therefore only mention the following: *David*, a half figure, from Vignon, a ſmall upright plate.

FRANCESCO DE PAOLI.

Flouriſhed, 1640.

This artiſt is ranked by Florent le Comte among ſeveral other engravers of *views*, particularly of the city of Rome. I am not acquainted with his works.

JOHN PAPILLON.

Flouriſhed, 1670.

This artiſt was born at Roen in Normandy, and according to the account of his grandſon, engraved on wood, but never arrived at any ſuperior degree of excellence. He was taught by Du Bellay, who was alſo a native of France, and an engraver on wood.

John Papillon, the younger, ſon of the artiſt above-mentioned, was born at St. Quentin, A. D. 1661. He received the firſt principles of drawing and engraving on wood from his father; after which he was ſent to Paris, and placed under the direction of Noel, or Nicholas Cochin, with whom he perfected himſelf in drawing with the pen, which he performed with great facility of ſpirit. He met with much encouragement, and turned his mind to engraving on wood; and his works in this branch of the art, poſſeſs a very conſiderable ſhare of merit. Papillon the ſon informs us, that he invented that ſpecies of paper for covering of rooms, which reſembles tapeſtry: this invention he made public about the year 1688, and carried it to a great degree of perfection. He was twice married, and left behind him two ſons and a daughter. He died February 3, 1723, aged 62.

John Nicolas Papillon, brother to John Papillon the younger, was alſo an engraver on wood; but his works are of no great value.

JOHN BAPTIST MICHEL PAPILLON.

Born, 1698.

This ingenious artiſt was the eldeſt ſon of John Papillon, the younger, mentioned in the preceding article. He was inſtructed by his father in the art of deſign; and engraved on wood with great ſucceſs. Such of his performances as have fallen under my examination, do him great credit; eſpecially thoſe engravings, which repreſent *ornamental foliage and flowers*. Many beautiful ſpecimens of theſe are inſerted in his publication upon the art of engraving on wood, of which we ſhall ſpeak more particularly below. Thoſe which ſtrike me as the beſt, are executed with ſingle ſtrokes, without croſs hatching, which produces a clear and pleaſing effect. There are two *ſhells* in the ſecond volume, page 288 and 299, which are in my opinion admirable ſpecimens of the artiſt's ſuperior abilities. The difficulty of cutting ſuch long ſtrokes on wood, and at the ſame time, with ſuch regularity

larity and clearneſs, muſt ſtrike the eye of the curious obſerver at firſt ſight. In the above-mentioned work he has alſo given us two ſpecimens of figures in chiaro-ſcuro, executed with four ſeveral blocks each; one of which, between the pages 154 and 155 of the ſecond volume, he gives proofs of, from the ſeparate blocks, followed by the figure complete. Theſe figures, and the various ſpecimens he has produced in that work, may ſerve to convince us, that he was a very ſkilful maſter in every branch of the art he profeſſed. The human figure he ſeems to have been the leaſt acquainted with; he has conſequently failed moſt in thoſe prints, into which it is introduced.

We may hereafter, perhaps, conſider ourſelves as more obliged to this ingenious author, than we care at preſent to acknowledge. He has given us a curious hiſtory of the art of engraving on wood, which was publiſhed at Paris in two octavo volumes, with this title, *Traite Hiſtorique et Pratique de la Gravure en Bois*. And he has alſo employed nearly the whole of the ſecond volume in explaining the manner in which it is performed in all its branches, giving accurate repreſentations of the different utenſils neceſſary for the performance, and proper directions for the printing of the engravings, when they are finiſhed. This may certainly be of great uſe to a variety of artiſts, as many deſigns, particularly in the ornamental branch of engraving, may be executed with much more exactneſs, ſpirit, and truth, on wood, than in any other way. And with reſpect to the ſketches, and tinted drawings of the great painters, there is no mode, in which, I conceive, they can be repreſented with equal ſucceſs.

It is urged, and with no ſmall degree of truth, that Papillon, in his hiſtorical account of the engravers on wood, is guilty of many miſtakes; but it ſhould be remembered, that he had very little light to aſſiſt him in his reſearches; at the ſame time that thoſe reſearches were very extenſive. The multitude of names, which he collected together, many of which are confounded with each other by different authors, may in ſome meaſure plead his excuſe. It is to be wiſhed, he had not given ſo many upon report, or truſted with ſo much confidence to the catalogues of the Abbé Marolles.

Papillon had a younger brother, by his father's ſecond wife, who alſo engraved ſome few things on wood; but with no great ſucceſs.

GIUSEPPE PAPINI.

Flouriſhed, 1750.

A modern Italian artiſt, by whom we have ſeveral engravings of *ceilings*, and other decorations from the Tuſcan gallery, publiſhed by Ignazio Orſini.

DOMINICO PARASACHI.

Flouriſhed, 1630.

He was a native of Italy, and reſided at Rome. It appears from his etchings, that he was a painter, or, at leaſt, a deſigner; for ſeveral of his plates are engraved from drawings of his own. He executed, conjointly with Giovanni Maggi, a ſet of engravings from the Fountains at Rome, which

were publiſhed 1618. This collection, with additions, was afterwards republiſhed with this title, *Raccolte delle principali Fontane dell Citta de Roma, deſſegnati et intagliate da Domenico Paraſacchi.* In Roma, l'anno MDCXXXVI.

LEONARDO PARASOLE NORSINO.

Flouriſhed, 1600.

This artiſt was a native of Italy. He was an engraver on wood of ſome eminence, and much employed by Antonio Tempeſta. At the command of Pope Sixtus V. he engraved on wood *the plants*, &c. for *the Herbal of Caſtor Durante*, the phyſician to that pontiff. He died at the age of 60.

ISABELLA PARASOLE, the wife of the foregoing artiſt, was a woman of great ingenuity. Among other things ſhe executed on wood ſeveral deſigns for *lace*, and a conſiderable number of *plants* for Prince Ceſi.

BERNIDINO PARASOLE, the ſon of Leonardo Paraſole mentioned above, was a painter; but alſo executed ſome few engravings on wood.

IERONIME PARASOLE, a lady of the ſame family with the preceding artiſts. She alſo engraved on wood, and among other ſubjects, *the battle of the Centaurs*; a large print, length-ways, from A. Tempeſta. It is coarſely executed, and with much ſpirit; but the drawing is very incorrect.

PARIA. See PERRIER.

PARISET.

Flouriſhed, 1770.

This artiſt was a native of France, and probably worked with Des Marteau. He came into England about the year 1769, and was employed by Mr. Ryland, to etch ſeveral plates for him in the chalk ſtyle; ſome few of which are in the collection of engravings from the ſketches of the great painters, publiſhed by the late Mr. Rogers. He was, however, upon the whole, a very indifferent artiſt. We have by him, the portraits of ſeveral of the *nobility*, and of the *Engliſh artiſts*; from drawings by Falconet, octavo plates. If I miſtake not, he worked afterwards for Mr. Bartolozzi, and died in England.

AUGUSTINUS PARISINUS.

Flouriſhed, 1640.

He was apparently a native of France. He worked entirely with the graver; but in a ſtyle, which does him no great credit as an artiſt. His engravings do not poſſeſs either good taſte, correctneſs of drawing, or neatneſs of finiſhing. They are, however, chiefly confined to book ornaments. Florent le Comte mentions five prints by this artiſt, from Florius Macchius, which he has not ſpecified. He alſo engraved ſeveral of the plates for a book of emblems, by Paul Maccius, after the deſigns of Florius Macchius; the

the remainder of which were executed by an artiſt, ſuperior to him, who ſigns his name in this manner, *Cori fec.* which is probably the abbreviation of the name of Giovanni Batiſta Coriolano.

Pariſinus frequently uſed a monogram, compoſed of an A. with a ſmall P. underneath it; or elſe with an A. and an F. joined together; and the P. in like manner beneath the croſs bar of the A. See both monograms copied on the plate at the end of the volume.

PHILIP PARIZEAU.

Flouriſhed, 1760.

A modern French painter, who, for his amuſement, etched two middling-ſized plates, length-ways, from Salvator Roſa, repreſenting *ſoldiers*, &c.

BAPTISTA PARMENSIS.

Flouriſhed, 1588.

This artiſt was a native of Parma, and apparently a painter. He reſided at Rome, where he engraved, A. D. 1588, a middling-ſized upright print, repreſenting *the Virgin and Child appearing to St. John the Divine*, from Frederico Baroccio. It is executed with the graver only, in a ſtyle bearing great reſemblance to that of Cornelius Cort. The prints marked with the initials B. P. and B. P. F. cannot, I believe, with any degree of propriety, be attributed to this artiſt; for they are generally ſlight etchings, aſſiſted but very little with the graver. To the print above-mentioned, he ſigns his name, *Baptiſta Parmenſis*, and adds the following words with the date, *fec. Romæ*, 1588.

Jacobus Parmensis, another artiſt probably of the ſame family. We have by him, among other prints, *the martyrdom of St. Peter and St. Paul*, a middling-ſized plate, length-ways, from Parmigiano. It is executed entirely with the graver, in a ſlight ſtyle, bearing ſome reſemblance to that of Caraglio, to whom it has been frequently attributed; but Caraglio was a native of Verona, and not of Parma. Beſides, the heads and extremities of the figures are not ſo well drawn as we find them in the engravings of Caraglio.

Franciscus Parmensis, or more properly, Franceſco Mazzuoli, commonly called Parmigiano, is mentioned by profeſſor Chriſt, who tells us, that he often affixed the initials F. P. to his etchings. But, with all due deference to that author, I think it will, on examination, appear, that theſe initials are not to be found upon the original plates; at leaſt, not upon the firſt impreſſions of theſe plates. The account of this artiſt is given under the article Mazzuoli.

L. PARMENTIER.

Flouriſhed,

This name is affixed to the title of *the Works of Philip Wouvermans*, with the *portrait* of that artiſt at the bottom, from a deſign by J. de la Jove, in folio.

PAR-

PARMIGIANO. See MAZZUOLI.

R. PARR.

Flouriſhed, 1740.

This artiſt was a native of England, but of no ſuperior eminence. His works conſiſt chiefly of portraits and book-plates. I ſhall ſpecify the following only: the portrait of *Mary Louiſa, daughter of Charles the Second of England*, whole length; that of *John Fiſher, biſhop of Rocheſter*; and that of *W. Becket*, &c.

JOSEPH PARROCEL.

Born, 1648. Died, 1704.

This artiſt was a native of France, born at Brignol in Provence. He learned the firſt principles of painting in his own country; but going afterwards to Italy, he became the diſciple of Giacomo Corteri, called Bourguignon. He excelled in painting battles, ſkirmiſhes, and ſubjects of that kind, following the ſtyle of his maſter. He returned to his native country, and died there, A. D. 1704, aged 56. We have ſeveral very ſpirited etchings by this artiſt, from his own deſigns. They are as follows:

The life of Chriſt, a ſet of forty-eight ſmall plates, length-ways.

Four battles, the ſame.

The four times of the day, the ſame.

CHARLES PARROCEL.

Born, 1688. Died, 1752.

This artiſt was the ſon of Joſeph Parrocel, mentioned in the preceding article. He was born at Paris, A. D. 1688. His firſt inſtructions in the art of painting he received from his father, who died whilſt he was only ſixteen years of age; and, of courſe, before he had nearly completed his ſtudies. He was then placed with Charles le Foſſe; and at length went to Italy, where he continued ſeveral years. He excelled in painting battles; but his works are much leſs eſtimable, than thoſe of his father, whoſe ſtyle he imitated. He not only amuſed himſelf with the point, but handled the graver with much facility. We have by him a ſet of prints, repreſenting *horſe and foot ſoldiers*, executed with great ſpirit.

STEPHEN PARROCEL.

Flouriſhed, 1750.

This artiſt was a relation to thoſe mentioned in the two preceding articles. He was a painter, and reſided at Paris, when Baſan publiſhed his Dictionary of Engravers. By him we have ſeveral ſlight etchings executed in a bold, free ſtyle. I ſhall mention the following only: *A Bacchanalian ſubject*; a ſmall plate, length-ways, from a compoſition of his own. *The triumph of*

Mordecai, a large plate, length-ways, from J. F. de Troy. *The triumph of Bacchus and Ariadne*, the ſame, from Subleyras.

GIOVANNI BATISTA PASQUALINO, or PASCALINI.

Flouriſhed, 1620.

This artiſt was a native of Cento, a village near Bologna, where Guercino was born; from whoſe deſigns the far larger part of the engravings by Paſqualino were taken. He attempted to imitate with the graver the bold ſpirited ſtyle, in which Guercino drew with the pen; but he did not poſſeſs ſufficient command of that inſtrument to produce an agreeable effect; and, from the incorrectneſs of his drawing, the chief beauty of the originals is loſt in the engraving. A modern artiſt has lately done great juſtice to ſeveral of the admirable drawings of Guercino, which are in the royal collection; and when we caſt our eyes from them to thoſe of Paſqualino, we cannot help lamenting, that ſo many beautiful compoſitions ſhould have fallen into the hands of ſo indifferent an engraver. As the works of Paſqualino are by no means uncommon, I ſhall not ſpecify any more than the few following:

The Aurora, a large print, length-ways, on two plates, from the celebrated picture of Guido. This has been finely engraved by Frey, and alſo by Audenarde.

Chriſt giving the keys to Peter, a middling-ſized upright plate, from Guercino.

Chriſt taken in the Garden of Olives, a middling-ſized plate, length-ways, from the ſame.

The underſtanding, the memory, and the will, three allegorical ſubjects, middling-ſized plates, length-ways, from the ſame.

He alſo engraved from Lodovico Carracci and other maſters.

JOHN JAMES PASQUIER.

Flouriſhed, 1760.

A modern French engraver, who was pupil to Laurence Cars, and reſided at Paris, at the time Baſan publiſhed his Dictionary of Engravers. We have by him, among other things, *Arion upon the dolphin*, a middling-ſized plate, length-ways, from Boucher, and a variety of *vignettes* and other *book-ornaments*; ſeveral of which are from his own compoſitions.

PASSARO. See PASSERI.

BARTOLOMEO PASSAROTTI.

Flouriſhed, 1560.

This artiſt was a native of Bologna. He is ſpoken of with great commendation, as excelling in painting portraits and hiſtorical ſubjects. He was alſo the founder of that famous academy at Bologna, in which the Carracii

Carraccii made ſuch conſiderable figures. We have by his hand ſeveral very ſlight etchings; ſome of them from his own compoſitions, and others from F. Salviati, &c.

CRISPIN DE PASSE THE ELDER.

Flouriſhed, 1610.

This ingenious maſter was a native of Utrecht; and, according to his own account of himſelf, in the preface to a drawing book, publiſhed by him at Amſterdam, he applied himſelf very early in life to the ſtudy of the arts, and particularly delighted in drawing and deſigning from the works of the moſt famous artiſts of the time in which he lived. He mentions M. Freminent, P. P. Rubens, Abraham Bloemart, Paul Morelſon, and P. Vander Berg, as his friends and encouragers; particularly the laſt, to whoſe aſſiſtance, it appears, he was greatly indebted, being introduced by him into the academy, and to the acquaintance of the moſt celebrated maſters who viſited it.

He was ſent to Paris by Prince Maurice, to teach drawing at the academy of Monſieur Pluvinel, riding maſter to Louis XIII. of France; and for that gentleman he engraved a ſet of folio prints for a book, written by him, entitled, *Inſtruction du Roy Louis XIII. en l'Exerciſe de mounter a Cheval, par Meſſire Ant. de Pluvinel:* The plates repreſent the different exerciſes of the horſes, and the manner of tilting at the barriers, &c. The portraits of all the great perſonages of the court of France are occaſionally introduced. This is eſteemed the greateſt and beſt work by Paſſe.

The time in which he came into England is very uncertain, and that of his departure is not much better known. However, as Vertue informs us, that the plates, which he engraved in this kingdom, do not bear date beyond the year 1635, we may reaſonably conclude, that he did not reſide here long after that period.

He publiſhed his drawing book at Amſterdam, 1643, at which time he muſt have been very far advanced in years; for we have engravings by him dated as early as 1589; theſe, from the ſtyle in which they are executed, prove, that they were by no means the firſt exertions of his graver.

Paſſe worked entirely with the graver, in a neat, clear ſtyle, which has much originality in it; and, excepting ſome little ſtiffneſs which frequently appears, and the want of harmony, with reſpect to the diſtribution of the light and ſhadow, a fault which prevailed at the time in which he lived, his beſt works poſſeſs a very conſiderable ſhare of merit, eſpecially his portraits, many of which he drew from the life; and the far greater part of his hiſtorical and emblematical ſubjects are engraved from his own compoſitions. He drew the human figure very correctly, and marked the extremities with a degree of exactneſs, not uſually found in the works of thoſe maſters who employed themſelves upon ſmall ſubjects. When Paſſe attempted large ſubjects he was not equally ſucceſsful. His works are exceedingly multifarious, and by no means uncommon: I ſhall only ſpecify them in general terms.

The Seven Liberal Arts and Sciences, ſmall upright plates.

The Nine Muſes, ſmall circular plates, from his own deſigns.

The Twelve Months, the ſame, from M. de Vos.

The plates for a book of *Emblems* by George Wither, conſiſting of 200.

One hundred plates for the *Emblems* of Gabriale Rollenhagus.

The Hiſtory of Tobit, middling-ſized plates, length-ways, from Martin de Vos.

Several ſets of prints from ſacred and prophane hiſtory, chiefly after his own deſigns.

The life of man from ten to an hundred.

Variety of *holy families*, *Madonas*, *emblematical ſubjects*, *ornaments*, *&c. &c.* from Baſan, Rottenhamer, A. Bloemart, Brughel, Stradan, and other maſters. To theſe I ſhall add the few following Engliſh portraits, which are reckoned among his ſcarceſt and beſt.

Queen Elizabeth ſumptuouſly habited, a ſmall half-ſheet print, from Iſaac Oliver.

James the Firſt, with a ſceptre in his hand, a half-ſheet print.

James the Firſt and his Queen, two ſmall oval plates.

Henry Prince of Wales, and Charles his brother, afterwards king of England, the ſame.

The Count Palatine, afterwards King of Bohemia, and *Elizabeth his wife*, ſmall folio oval plates.

Thomas Percy the conſpirator, a ſmall oval plate.

He alſo engraved a prodigious number of foreign portraits. See his mark, compoſed of a C, a V, and a P, joined together, on the plate at the end of the volume.

The works of Criſpin de Paſſe and his family are preſerved in the Royal Library at Paris, and fill three large folio volumes.

CRISPIN DE PASSE THE YOUNGER.

Flouriſhed, 1620.

He was the eldeſt ſon of Criſpin de Paſſe, mentioned in the preceding article, and learned from his father the principles of drawing and engraving. But whether he died young, or quitted the profeſſion for any other employment does not appear. His name however is affixed to very few engravings; among which are the following: the portrait of *Frederic*, *Elector Palatine*, when young; a large octavo oval plate, with this inſcription: *Criſpin Paſſeus jun. figu. et ſculps.* Three prints for the ſtory of *Dives and Lazarus*. The fourth, which completed the ſet, was engraved by his father.

WILLIAM DE PASSE.

Flouriſhed 1620.

He was the ſon of Criſpin de Paſſe the elder, mentioned above, by whom he was inſtructed in the principles of deſign and engraving. He imitated the ſtyle of his father, with all poſſible ſucceſs; and his beſt engravings, which conſiſt of portraits, are juſtly held in very high eſteem.

eſteem. How long William reſided in England does not certainly appear; but probably the greater part of his life; at leaſt we find, that his beſt works were executed in this kingdom.

The engravings by this artiſt are very numerous. I ſhall ſpecify the few following only, which may rank, at leaſt, among his ſcarceſt:

James the Firſt and his family, with this title, *Triumphus Jacobi Regis Auguſtæ que ipſius prolis*, a half-ſheet print.

James the Firſt, with Henry Prince of Wales ſtanding by him, a half-ſheet print. After the death of Prince Henry, his face was eraſed, and that of Charles his brother ſubſtituted in its place. It is dated 1621.

A family piece, unknown; but ſuppoſed to be the Palatine family, in which the youngeſt child is repreſented playing with a rabbit; a half-ſheet print. The name of the engraver is not affixed to this print.

The Bohemian family, a half-ſheet print, thus inſcribed: *Will: Paſs fecit ad vivum figurator*, dated 1621, with Engliſh verſes at the bottom.

George Villars duke of Buckingham on horſeback, with ſhipping in the back ground, dated 1625.

Robert Dudley earl of Leiceſter, an oval in quarto, with his monogram, compoſed of a W. and a P. joined together. See the plate of monograms at the end of the volume.

Robert Devereaux earl of Eſſex on horſeback, a ſmall half-ſheet print.

Frances ducheſs of Richmond and Lenox, half-length in quarto, very neatly finiſhed, and inſcribed, *Anno* 1625, *inſculptum Guliel. Paſſeo Londinum.*

Sir Henry Rich, a ſmall folio oval plate, very finely finiſhed.

Alſo ſeveral foreign *portraits*, and ſome few *hiſtorical* and *devotional ſubjects*, which, though by no means devoid of merit, are not ſo ſucceſsfully executed as his portraits.

SIMON DE PASSE.

Flouriſhed, 1620.

A third ſon of Criſpin de Paſſe the elder, mentioned above. He learned the art of engraving from his father, and imitated his ſtyle with great ſucceſs. He was employed by Nicholas Hilliard to engrave counters of the royal family. His portraits conſtitute the beſt and largeſt part of his engravings; but we have alſo ſome devotional ſubjects, frontiſpieces, and other book plates by him, which are very neatly executed.

According to Vertue, he reſided in England about ten years, and afterwards went into the ſervice of the king of Denmark, and probably died abroad. His earlieſt works executed in England are dated 1603.

The following are reckoned among his moſt eſtimable prints, chiefly from his own drawings.

James the Firſt ſeated in a chair, a whole length, a half-ſheet print.

Anne, queen to James the Firſt, on horſeback, with a view of Windſor in the back ground; a ſmall half-ſheet print.

Prince Henry with a lance, a whole length, a ſmall half-ſheet print.

Robert Carr, earl of Somerſet, in an oval, a ſmall folio plate.

Francis

Francis counteſs of Somerſet, the ſame.
George Villars duke of Buckingham, the ſame.
Count Gondamer, the ſame.
Sir Walter Raleigh, the ſame.
Sir Thomas Smith, the ſame.

Alſo a variety of other portraits relative to England, and ſeveral fine foreign portraits, particularly that of *Fred. Henry, prince of Orange, with emblems*; a whole ſheet print, intitled, *Liberum Belgium*.

MAGDALEN DE PASSE.

Flouriſhed, 1620.

This ingenious lady was the daughter of Criſpin de Paſſe the elder, mentioned above. She learned the art of engraving from her father, and practiſed it with much ſucceſs, though her works are not equal to thoſe of her brothers. She worked with the graver only, in a neat, but laboured ſtyle. In two or three ſmall ſubjects, which ſhe has engraved from Elſheimer, ſhe has attempted to imitate the ſtyle of Count Goudt; but ſhe has not produced the ſame neatneſs of colour, and forcible effect; they however poſſeſs great merit. I ſhall ſpecify the following engravings by this lady, which, I believe, conſtitute the principal part of her works:

Catharine dutcheſs of Buckingham, with a feather in her hand, a ſmall quarto print.

The four Seaſons, ſmall upright plates, from deſigns by her father.

Cephalus and Procris, Salmacis and Hermaphroditus, dated 1623, and *Latona changing the Lycian peaſants into frogs*; with ſome other ſubjects, from Ovid's metamorphoſes; ſmall plates, length-ways, from Elſheimer, Pinas, and other maſters.

A ſet of *landſcapes*, middling-ſized plates, lengthways, from Rowland Savery, and A. Willeres, among which is a *ſtorm with a ſhipwreck*.

BERARDINO PASSERO, or PASSARI.

Flouriſhed, 1580.

This artiſt was a native of Italy, and reſided at Rome. He is ſpoken of as a painter, by authors in general, and in the Abecedario he is called *a univerſal engraver*; but I know not for what reaſon this appellation is applied particularly to him. It is certain that we have a conſiderable number of prints by him, which he uſually firſt etched, and afterwards retouched with the graver, in a bold, but looſe ſtyle. The ſubjects are almoſt entirely devotional, and chiefly from his own deſigns. His works prove him to have been a man of genius; but his drawing is not perfectly correct, nor are the characters of his heads always beautiful, or well choſen. He often ſigned his name at length; when he omitted to do that, he ſubſtituted a cypher, compoſed of a B reverſed, and joined with a P, in the manner expreſſed on the plate at the end of the volume.

The following are all I ſhall ſelect from his works, which are by no means uncommon:

A Holy

A Holy Family, in which the Virgin is repreſented with a Bohemian bonnet, a middling-ſized upright plate, dated 1583.

The Life of St. Bruno, repreſented on ſeveral middling-ſized upright plates.

Alſo ſeveral *Madonnas*, and other ſubjects.

MATTEO PASTI, or DE PASTIS.

Flouriſhed, 1470.

This artiſt was probably a native of Italy. He is ſaid to have been a painter, and an engraver on wood. By him we have the prints for a folio volume entitled, *De Re Militari*, written by Rob. Valturius, publiſhed at Verona, 1472.

J. DE PASTILL.

Flouriſhed,

A native probably of France. His employment ſeems to have been that of copying prints only, in which however he never arrived at any tolerable perfection. I ſhall mention only the *murder of the Innocents*, after the engraving by Louis Audran, from Le Brun.

T. PATCH.

Flouriſhed, 1770.

This artiſt engraved from the pictures of Tomaſo Maſaccio, which are dated 1770, a ſet of twenty-ſix folio plates.

LAURENCE PATAROL.

Flouriſhed, 1700.

This artiſt was apparently an Italian. I have ſeen by him ſeveral book plates, and among them, a *frontiſpiece* for a book of coins, in quarto, publiſhed at Venice, 1702.

PATAS.

Flouriſhed, 1760.

A modern French artiſt, by whom we have ſeveral ſmall engravings. I ſhall mention only *the Judgment of Paris*, in an oval, from Queverdo.

PATAVINUS. See AVIBUS.

PATICINA. See ADLER.

JOHN PATIGNY.

Flouriſhed, 1750.

This artiſt was apparently a native of Italy. I have ſeen very few engravings by him; and thoſe are but indifferent. I ſhall ſpecify the following only: *The Virgin and Child with St. John*, from Annibale Carracci; a middling-ſized upright plate. He appears to have copied the ſtyle of engraving adopted by Agoſtino Carracci, but with no great ſucceſs. The heads, and other extremities of the figures, are not correctly drawn: neither is he more happy, in the management of the general effect.

PATOUR.

Flouriſhed, 1760.

A modern French engraver, by whom, according to Baſan, we have the *Little Lyar*, a ſmall plate from *Albert Durer*.

PATTE.

Flouriſhed, 1760.

A modern architect. He was a native of France. Baſan informs us that he engraved ſeveral plates of *Architecture*, &c.

ANDREW PAUL, or DE PAULI.

Flouriſhed,

This artiſt was a native of Flanders. He flouriſhed in the laſt century, and engraved ſeveral plates; among which are the following: *Peter denying Chriſt*, a ſmall upright plate.—*Titian and his miſtreſs*, from the etching by Vandyck, the ſame, *The Tooth Drawer*, from Theodore Roelanto, a ſmall plate, length-ways.

S. PAUL.

Flouriſhed, 1760.

By this artiſt we have ſome few mezzotintos, and among them, the portrait of *Mrs. Barry*, from Kettle.

ROBERT PAUL.

Flouriſhed, 1762.

He ſtudied in the academy of Glaſgow, and we have ſeveral ſlight etchings of various ſizes, repreſenting views of that city, by him, particularly a large one lengthways; alſo a north view of the *cathedral church*, &c. dated 1762.

GIACOMO PAULINI.

Flouriſhed,

An artiſt of no great note. We have ſeveral plates by him. I ſhall mention the two following only: A figure of *St. Peter*, A middling-ſized upright plate, probably from a deſign of his own, for he has added the word *fecit* to his name. And the *Ponte de Rialto*, a middling-ſized plate, length-ways.

JOHN LE PAUTRE.

Born, 1617. Died, 1682.

This ingenious artiſt was born at Paris; and in the very early part of his life, he was placed with a working goldſmith, from whom he learned the principles of Drawing; and ſo far improved by his inſtructions, that in the end he acquired prodigious facility in deſigning and drawing with a pen. He afterwards turned his mind to engraving, and worked with the point, and with the graver; but the ſtyle in which he executed his plates, is by no means commendable. It is uſually dark, coarſe, and heavy, without

without any pleaſing effect, or harmony of light and ſhadow. He drew haſtily, and his engravings partake of the ſame expedition, and therefore are rarely very highly finiſhed. His works are exceedingly numerous, and in general conſiſt of *architectal decorations*, *vaſes*, *ceilings*, and *ornaments* of every kind, which are executed from his own deſigns, and abundantly prove the fecundity of his genius. We have however ſome hiſtorical plates, ſeveral holy families, and other devotional ſubjects by him; but theſe are certainly to be conſidered as inferior to thoſe before mentioned. Florent le Comte ſays juſtly of Le Pautre, "That it is hardly poſſible to "find an engraver, who has produced more inventions than he, or whoſe "genius was more adapted to every ſpecies of ſubject:" he added, "that "every profeſſor of the liberal arts or mechanics may find ſomething in his "works worth the trouble of examining them."

He became a member of the Royal Academy of Painting and Sculpture at Paris, A. D. 1677, and died in that city, A. D. 1682; aged 65.

The engravings by this artiſt being ſo very numerous, and ſo well known, they do not need any further ſpecifications than what is given above. I ſhall only add, that he ſometimes ſigned his plates with the initials of his name only, thus, I. P. or I. le P. but his works are eaſily diſtinguiſhed.

PETER LE PAUTRE.

Born, 1659. Died, 1744.

He was the ſon of John le Pautre, mentioned in the preceding article. He learned the principles of deſign from his father; and he is ſpoken of as a ſculptor with no ſmall commendation. We have ſeveral *friezes* by him, and a figure of *Poetry*, engraved for Perault's Cabinet des beaux Arts, publiſhed at Paris, 1690. Theſe are very neatly executed, and principally with the graver. He alſo etched ſeveral plates, as well from his own compoſition, as from thoſe of other maſters.

JOHN PAYNE.

Flouriſhed, 1635.

This artiſt was a native of England, and a diſciple of Simon Paſſe. He was a man of genius; and though his works are not very numerous, they nevertheleſs manifeſt his ſuperior abilities. At the ſame time it muſt be added that the reaſon he made no greater figure in the arts, when ſo much was expected from him, was owing to his own indolence and diſſipation. He was recommended to Charles the Firſt of England, and had a fair proſpect of making his fortune; but careleſs of that, as he was of his fame, he neglected his buſineſs, and died in indigence, A. D. 1647 or 1648, before he had reached his fortieth year. His chief engravings conſiſt of *frontiſpieces* and other *book-plates*, and *portraits*. But he alſo engraved a variety of other ſubjects, ſuch as *landſcapes*, *flowers*, *fruit*, *birds*, *beaſts*, &c. His portraits however are, in my opinion, by far his beſt

works. Thoſe he executed entirely with the graver, in a free, open ſtyle, ſo managed, as to produce a very pleaſing effect. Mr. Evelyn, ſpeaking of this artiſt, commends him not only for his portraits, but alſo for a ſhip which he engraved. This ſhip, Vertue informs us, was the *Royal Sovereign*, built by Phineas Pett. The print was of a prodigious ſize, and engraved on two plates, being, when joined, three feet long, by two feet two inches high. The following portraits by him are very fine:

Dr. Alabaſter, in an oval quarto, from Cornelius Janſen.
Sir Benjamin Rudyard, the ſame, from the ſame.
Alderman Leate, the ſame, from the ſame.
Arthur Lake, Biſhop of Chicheſter, in an oval, in folio.
George Withers the Poet, with a hat on, a quarto oval.

ANTONIO PAZZI.

Flouriſhed, 1760.

A modern engraver, who reſided at Florence at the time Baſan publiſhed his dictionary. He worked chiefly with the graver. We have by him ſeveral portraits, and other ſubjects; among them, the *Virgin with the infant Chriſt ſleeping*, a middling-ſized upright plate, from Vandyck.

JAMES PEAK.

Flouriſhed.

I have ſeen ſeveral bold, ſpirited etchings by this artiſt, in the ſtyle of a painter; among others, one repreſenting a view of Waltham-Abbey in Eſſex, from a deſign of his own. He was a native of England, according to Baſan. He alſo engraved ſeveral prints from the drawings of Pillament and other maſters.

HENRY PEACHAM.

Flouriſhed, 1630.

"He was," ſays Mr. Walpole, "certainly a judge of the arts of paint-"ing and engraving; and having contributed to their illuſtration, deſerves a "larger article than I am able to give him," for want, I ſuppoſe, of proper materials for that purpoſe. He was author of a book, entitled the Complete Gentleman. The only engraving ſpecified by this artiſt is a portrait of *Sir Thomas Cromwell, Knight, afterwards Earl of Eſſex*, from Holbein.

EDWARD PEACKE.

Flouriſhed, 1640.

This artiſt, conjointly with ROBERT PEACKE, who was probably his brother, engraved ſeveral plates of *friezes* and other *architectal ornaments*, which, according to Florent le Comte, are dated 1640. I believe they were both natives of England.

WILLIAM PEACKE.

Flouriſhed,

This artiſt, who was probably a relation to the two Peackes mentioned in the foregoing article, was a native of England; and his engravings conſiſt chiefly of portraits. I ſhall mention the following only by him: *Henry Earl of Holland, in armour*; *Robert Rich Earl of Warwick, in armour with a ſcarf.*

GEORGE PEHAM.

Flouriſhed, 1594.

By this artiſt we have ſeveral ſlight, but bold etchings, in the ſtyle of a painter. He ſeldom ſigned his name at length, but uſed the initials in this manner, G. P. I ſhall ſpecify the two following prints only by him: *Neptune riſing from the Sea*, a ſmall upright plate, with the name at length. *Hercules and Antæus*, the ſame, with initials only.

PIETRO PEIROLERI.

Flouriſhed, 1760,

This artiſt was a native of Turin. We have ſeveral engravings by him; among others, *Bacchus ſeated upon a caſk*, a middling-ſized upright plate, from Rubens, &c.

PELAIS.

Flouriſhed,

The name of an obſcure engraver, affixed to a large upright print, repreſenting *St. John preaching in the Wilderneſs*, very badly executed in every reſpect. There is no painter's name affixed to this wretched engraving, but it is inſcribed *Pelais fec.*

P. PELHAM.

Flouriſhed, 1735.

This artiſt was probably a native of England. He engraved ſeveral portraits in mezzotinto; among others, *Oliver Cromwell*, from Walker, and *Thomas Holles, Duke of Newcaſtle.*

CORNELIUS PELKIN.

Flouriſhed, 1663.

An obſcure artiſt, who worked chiefly with the graver, in a looſe, careleſs ſtyle, without any merit to recommend it. The frontiſpiece to a book, entitled, *Spiegel der Spaenſche Tirannie*, printed at Middelburgh, 1663, is by him, and probably from a deſign of his own.

DOMENICO PELLEGRINO TIBALDI.

Born, 1540. Died, 1582.

This artiſt was the ſon and ſcholar of Pellegrino; known alſo by the name of Tibaldi da Bologna. He learned from his father the principles of painting; in which art he not only ſucceeded, but alſo in that of architecture. We have ſeveral ſpirited etchings by this artiſt, from the deſigns of his father: alſo from Parmigiano, and other maſters.

DAVID PELLET.

Flouriſhed,

The name of a French artiſt affixed to a middling-ſized upright plate, repreſenting Louis XIII. when young, on horſeback, with the portraits of Henry the Fourth, and Mary of Medicis in ſmall ovals at the top; it is neatly executed with the graver only, but in a ſtiff and taſteleſs ſtile; it was probably from a deſign of his own, as he has added the word *fecit* to his name.

PELLETIER.

Flouriſhed, 1760.

A modern French artiſt, by whom, among other engravings, we have *The Fiſh Market*, and its companion, *The Green Market*, ſmall upright plates from Pierre.

HISBEL PEN, or PEUN.

Flouriſhed, 1520.

This artiſt is alſo called Hiſpean, and Hiſpeun, and ſometimes confounded with Hans Sebald Beham, becauſe his cypher reſembles that of Beham; but it is evident, when the works of the one are compared with thoſe of the other, that they muſt have been executed by different maſters. If it be objected, that there is very little authority to be found, that either of the above names certainly belonged to this maſter, the only anſwer I ſhall make is, that his works are too conſiderable to be entirely omitted; and as theſe names have been adopted by the old monogramiſts, it will be more adviſable to agree with them, than invent a new one, upon conjecture only: at leaſt, it will be more convenient to thoſe, who chooſe to refer to the former authors.

This engraver was certainly a German, and, according to the author of the Abecedario, a native of Nuremberg. He was prior to Beham; and the difference between them conſiſts rather in the greater excellency of Beham, than in their mode of engraving. According to the cuſtom of that time Pen deſigned the ſubjects which he engraved, and worked both on wood and on copper. With reſpect to the latter, they are, two or three etchings excepted, executed entirely with the graver. Pen underſtood the human figure; and his outlines are ſometimes very correct. His prints, though not equal upon the whole to thoſe of Beham, are every way deſerving of notice. It is to be obſerved, that Beham copied many of the engravings

engravings of Pen. The mark of this artiſt, compoſed of an H. an S. and a P. is copied upon the plate at the end of the volume. His works are very numerous. The following only can be mentioned, and in a general way.

Adam and Eve, two very ſmall upright plates, dated 1523 and 1524. Theſe were copied by Beham.

Adam ſeated, holding an apple, a ſmall upright plate, dated 1519.

A ſet of apoſtles and ſaints, ſmall upright plates.

The virtues and vices, the ſame.

The heathen gods, goddeſſes, and heroines, the ſame.

A woman carried away by a ſea-god, a middling-ſized upright plate, from Albert Durer, the contrary way to the original; ſmall ornamental plates.

Some ſpirited figures of *Soldiers*, very ſmall upright plates, etched in a bold, maſterly ſtyle, dated 1520.

Meeting of Elizabeth and Mary, the ſame, an etching.

A holy family, a ſmall upright print, very ſpirited, cut on wood.

The life of Chriſt, a ſet of ſmall upright prints, the ſame alſo on wood.

J. PENCHARD.

Flouriſhed, 1678.

An indifferent artiſt whoſe labours were confined to bookſeller's ſhops. He worked with the graver in a ſtiff, taſteleſs ſtyle. The frontiſpiece and engravings for the anatomical works of Reg. de Graaf, publiſhed at Leyden, 1678, are by him. He alſo added the portrait of De Graaf; but it is executed in a manner, which does him no honour.

PENNA. See PESNE.

F. PENNENSUS.

Flouriſhed,

By this artiſt, who was probably a painter, we have ſeveral ſlight, but ſpirited etchings, in a neat, free ſtyle. The heads of his figures are executed in a maſterly manner; but the other extremities are not always quite correct. The following prints, among others, are by him: *A holy family with St. Catherine, and an angel flying in the air, with a crown of laurels*; a ſmall upright plate, from Parmigiano. *The eſpouſals of St. Catherine*, the ſame, probably from a deſign of his own.

LUCA PENNI.

Flouriſhed, 1550.

This artiſt was a native of Italy, born at Florence, and brother to Giovanni Franceſco Penni, called Il Fattore. He worked a conſiderable time under the obſervation of Pierino del Vaga. He painted hiſtorical ſubjects with great ſucceſs; and many of his compoſitions have been finely engraved by George Ghiſſi of Mantua.——Penni came into England, and

and was employed by king Henry the Eighth, and afterwards was engaged by ſome of the merchants of London. On his return to Italy, he applied himſelf to etching and engraving; and we have ſeveral prints by his hand. His mark was uſually compoſed of an L. and an R. joined together or ſeparate; for he choſe to add the word *Romanus*, or the Roman, to his name, or the initials of it; and ſometimes he affixed an L. and a P. only: but it is neceſſary to caution the young collector, with reſpect to theſe marks (all of which are copied on the plate at the end of the volume), becauſe they were uſed by other maſters greatly inferior in point of abilities to Penni, that his engravings are not only executed in a very ſpirited ſtyle, but alſo accurately drawn. He chiefly etched, but at times he worked with the graver only.

N. PENNEY.

Flouriſhed,

This artiſt was probably a native of France. We have ſeveral devotional ſubjects by him, very neatly executed with the graver only, in a ſtyle, which does more credit, however, to his patience, than his taſte. I ſhall notice only *the Virgin and Child appearing to St. Bartholomew*. As he has added the word *fecit* to his own name, without mentioning that of any painter, it is probable, that it was engraved from a deſign of his own.

B. PENOZZI.

Flouriſhed,

An engraver on wood. Papillon informs us, that he had ſeen a very fine print by him in chiaro ſcuro; but he has not ſpecified the ſubject.

GEORGE PENZ, or PENEZ.

Flouriſhed, 1540.

This great artiſt was a native of Nuremberg, and learned the firſt principles of deſigning, painting, and engraving from Albert Durer. He profited greatly by the inſtructions of that maſter; but it was in Italy that he improved his taſte, and acquired that correctneſs of drawing, which we find in his beſt works. How far he ſucceeded in painting, I cannot ſay; but his compoſitions are many of them admirable. The heads of his figures are finely characterized, and the other extremities marked in a maſterly manner. It is ſaid, that he worked conjointly with Marc Antonio, from the deſigns of Raphael; and it ſeems very likely, for his ſtyle of engraving has much of Marc Antonio's beſt manner in it. His plates are executed entirely with the graver, and they manifeſt, by their neatneſs, the ſkill with which he handled that inſtrument. They are finiſhed with great care, and preciſion, but without that formality and ſtiffneſs, which characterizes the works of the greater part of his contemporaries.

The far greater part of the engravings by Penz are of a ſmall ſize; and for that reaſon he is uſually ranked among the little maſters: but we have

have ſome few large prints by him, one eſpecially, which the reader will find noticed below. His mark is compoſed of a G. and a P. joined together, in the manner expreſſed upon the plate of monograms at the end of the volume. This great artiſt engraved chiefly from his own compoſitions. His works are very numerous; I ſhall therefore ſpecify the following only in a general manner:

The hiſtory of Joſeph, ſmall plates, length-ways, dated 1544.

The hiſtory of Tobit, the ſame.

Several very ſmall ſets of hiſtorical ſubjects from the *Old Teſtament*, of different ſhapes.

Several ſets of hiſtorical ſubjects, from the *New Teſtament*, the ſame.

A ſet of very ſmall prints, length-ways, from the *Roman Hiſtory*.

A ſet of ſix middling-ſized plates, length-ways, repreſenting the *triumphs of time, death*, &c.

A great variety of ſingle figures, repreſenting the *heroes and heroines* of ancient times, the *virtues*, the *vices*, the *arts*, the *ſciences*, &c. of different ſizes.

An army paſſing a ditch, and ſcaling the walls of a town, a very large plate, length-ways, from Julio Romano: an admirable ſpecimen of the artiſt's ſuperior abilities. The following inſcription is affixed upon a tablet, GEORGIVS PENCZ PICTOR NVRNBERG FACIEBAT ANNO MDXIXXXIX, to which he has added his uſual cypher.

STEVEN DU PERAC.

Flouriſhed, 1750.

This artiſt was a native of Paris. He is ſpoken of as a painter, and as an architect. He ſtudied a conſiderable time in Italy, but eſpecially at Rome, where he made drawings of all the principal antiquities found in that city, which he etched in a ſtyle, bearing no ſmall reſemblance to that of A. Tempeſta. The figures, which he occaſionally introduced into thoſe ſubjects, are not very commendable. On his return to Paris, he was made architect to the king of France, and painted ſeveral pictures for the hall, appertaining to the bath at Fontainebleau.

Beſides the architectal works mentioned above, we have by Perac ſeveral *landſcapes*, from Titian, very ſlightly etched. He ſometimes ſigned his plates with the initials S. P. only, or S. P. F. the F. as uſual ſtanding for *fecit*.

JOHN PERCELLES.

Flouriſhed,

The Flemiſh engravings, repreſenting all ſorts of *ſhipping*, marked with the initials I. P. were executed, ſays profeſſor Chriſt, by John Percelles, or by his ſon Julius Percelles. I am not acquainted with thoſe prints; but care muſt be taken not to confound theſe two engravers with an old German maſter, who uſed the ſame initials, and etched in a coarſe, but ſpirited ſtyle.

GABRIEL

GABRIEL PERELLE.

Flouriſhed, 1640.

If this ingenious artiſt was not a native of Paris, he certainly reſided there during the greater part of his life. He excelled in deſigning and engraving of landſcapes; and we have a conſiderable number of ſets of prints by him of various ſizes. His works prove the fertility of his genius, rather than his attention to nature. They are compoſed in a very pleaſing ſtyle, and the diſtances eſpecially are executed with great taſte, and enriched with ruins and other embelliſhments, which are very happily introduced to vary the objects, and give a lightneſs and elegance to the deſign. His fault is the want of maſſes. The lights are too powerfully, and too equally diffuſed, and that in ſpots; ſo that the eye is fatigued, and the effect totally deſtroyed. The foliage of his trees is heavy, and ſo very unlike nature, that even the warmth of imagination, which we diſcover in them, will hardly be thought a ſufficient excuſe. The greater part of Perelle's works are from compoſitions of his own; but he alſo engraved from thoſe of other maſters. He uſed both the point and the graver in the execution of his plates, and if he had done more with the firſt, and leſs with the latter, much of that ſtiffneſs and formality which ſometimes diſtinguiſhes his beſt engravings would have been avoided. His works are ſo very numerous, and ſo common, that any farther deſcription of the manner in which they are performed, or of the prints themſelves, may be juſtly thought needleſs.

ADAM PERELLE, and his brother NICHOLAS PERELLE, were both of them ſons of Gabriel Perelle, mentioned above. They aſſiſted their father, and, after his deceaſe, engraved a conſiderable number of plates of *architectal views*, *plans*, *landſcapes*, &c. I ſhall ſpecify by the former, only one hundred and twenty-four middling-ſized plates, lengthways, repreſenting *the palaces*, *fountains*, *gardens*, &c. in France; and by the latter, part of a ſet of large views *of the cities*, *towns*, &c. of Europe.

PERERIETTE.

Flouriſhed,

A name affixed to a coarſe, incorrect etching, from Paolo Veroneſe, repreſenting *the Virgin and Child with Joſeph, accompanied by two angels.*

S. PERJECOUTER.

Flouriſhed, 1535.

By this artiſt, who ſeems to have been inſtructed in Italy, we have ſeveral plates, executed with the graver only, in a ſtyle bearing ſome reſemblance to that of Marc de Ravenna, but ſtill coarſer. His drawing is by no means correct. We have alſo ſome few etchings by him. His works conſiſt of *terms*, *capitals of pillars*, *cornices*, *and other architectal ornaments*. His mark is compoſed of an S. and a P. joined together, in the manner repreſented upon the plate at the end of the volume, to which he frequently added the date, 1535.

LOUIS

LOUIS DES PERINI.

Flouriſhed,

A very indifferent engraver, who was probably a native of France. He worked with the graver only, in a coarſe, ſtiff ſtyle, and his prints have neither taſte nor correctneſs of drawing to recommend them. I ſhall notice only a middling-ſized plate, length-ways, repreſenting *two men playing at cards, and a woman overlooking them*, half figures.

PETER PERNA.

Flouriſhed, 1580.

An engraver on wood, to whom the prints, marked in this manner, P. P. are uſually attributed.

P E R N E T.

Flouriſhed, 1620.

An obſcure engraver of no note. We have ſome few indifferent portraits by him.

PEDRO PERRET.

Flouriſhed, 1590.

This artiſt, according to Baſan, was a native of Flanders. He reſided however principally at Madrid, and was engraver to Philip the Third, king of Spain. He worked with the graver only, in a neat, but ſtiff ſtyle, the effort of patience, rather than genius. We have ſeveral hiſtorical plates by him, and among them, the following: *The woman taken in adultery*, from Brueghel, a middling-ſized plate, length-ways, dated 1575; and *the chaſtity of Joſeph*, a middling-ſized upright plate, from Hans Speckart. But his chief work ſeems to have been the portraits of the kings of Portugal, in folio, publiſhed, A. D. 1603, to which he affixes this inſcription, *Pedro Perret ſculptor Regis fecit.*

FRANCIS PERRIER.

Born, 1590. Died, 1660.

This artiſt was a native of Macon in Burgundy. He is ſpoken of as a painter, a deſigner, and an engraver. To what degree of eminence he arrived in the firſt, I leave to others to determine; but his works as a deſigner, and an engraver, prove him to have been a man of genius. It is uncertain under what maſter he ſtudied, whilſt in his native country. We only know that he went to Rome, where he paid cloſe application to drawing from the antique ſtatues and baſſ-reliefs.—But all his labours were ſo ſlenderly repaid, that he could ſcarcely ſupport himſelf, till ſuch time

as his merit recommended him to the notice of Giovanni Lanfranco; and under the direction of that admirable artiſt, he purſued his ſtudies more ſucceſsfully. On his return to France, he was employed at Lyons to paint ſome few pictures; and going from thence to Paris, he engaged himſelf with Simon Vouet; and with that artiſt he acquired conſiderable reputation. He went a ſecond time into Italy, where he ſtaid but a ſhort time, and returning again to his native country, reſided at Paris, where he died.

With reſpect to his etchings, of which he performed a great number, they are coarſely executed, and have all the appearance of being very haſty productions: generally ſpeaking, they are not correctly executed; the heads, and other extremities of the figures, are too frequently neglected. The ſame manner of drawing appears in them all; and that manner is by no means an agreeable one.

Whilſt he was in Italy, he wrote his name *Paria*; and we find ſeveral of his etchings with that ſignature. His marks, compoſed of an F. and a P. joined together, are copied on the plates at the end of the volume. To theſe he often added a B. for *Burgundus*, becauſe he was a native of *Burgundy*. I ſhall ſpecify the following prints only by this artiſt, which are uſually reckoned among his beſt performances:

A Crucifixion, a middling-ſized upright plate, with many figures, dated 1633, with this inſcription, "Franciſcus Perrier Burgundus pinx. et ſculp."

St. Roch curing the people afflicted with the peſtilence; the ſame, alſo from a compoſition of his own.

A flight into Egypt, a middling-ſized upright plate, from Agoſtino Carracci,

The death of St. Jerom, from the ſame, a middling-ſized upright plate, marked "Fr. Paria ſculp."

The marriage of Cupid and Pſyche, two middling-ſized plates, lengthways, from Raphael; and the *ornamental angles* for the ſame.

A ſet of fifty plates, taken from *the ancient baſſ-reliefs*.

A ſet of one hundred plates of *antique ſtatues*, publiſhed at Rome.

He alſo engraved ſome few compoſitions in chiaro ſcuro, particularly one repreſenting *Time clipping the wings of Love*.

WILLIAM PERRIER, called the YOUNGER.

Born, . Died, 1655.

This artiſt was born at Macon in Burgundy, and was either the younger brother, or ſome very near relation of Francis Perrier, mentioned above. He executed ſeveral plates from the deſign of F. Perrier, and imitated his ſtyle of etching, but with no great ſucceſs.

JOHN PERRIN.

For an account of this obſcure engraver, ſee the article John Munier, page 172 of this volume.

J. PER-

J. PERRISSIM, or PERSINUS.

Flouriſhed, 1570.

This artiſt, aſſiſted by J. Tortorel, deſigned and engraved partly on copper, and partly on wood, a ſet of twenty-four very large prints, length-ways, including the title. They repreſent *the war, and other remarkable occurrences, relative to the Hiſtory of France, from the death of Henry the Second, A. D.* 1559, *to the diſperſion of the German troops*, 1569. Thoſe on copper are ſlightly etched, in a coarſe, incorrect ſtyle; thoſe on wood have not much to recommend them, with regard to the compoſitions; but they are executed with a tolerable degree of attention; and the croſs ſtrokes, or hatching, are well imitated. His mark, encloſed in a ſmall oval, is copied on the plate at the end of the volume; but he twice ſigns his name at length, both times differently, thus, J. Perrissim Fecit; and J. Persinus, Fecit. Theſe prins are dated 1567 and 1570. Profeſſor Chriſt reads this name, *Perriſſin*, and perhaps juſtly.

JOHN BAPTIST PERRONEAU.

Flouriſhed, 1720.

A French engraver, by whom we have ſome few prints, and, among them, two middling-ſized plates, lengthways, repreſenting *air* and *earth*. The companions, *fire* and *water*, were engraved by P. Aveline, from the ſame maſter.

PETER PERROT.

Flouriſhed.

He is mentioned by Florent le Comte as an engraver. I am not, however, acquainted with his works, neither are any of them ſpecified by that author.

NICHOLAS PERSON.

Flouriſhed, 1696.

By this artiſt, whoſe labours were chiefly confined to the engraving of portraits, we have a ſet of very indifferent plates, entitled, **Warhaffte Abbildungen**, containing twenty portraits of the Archbiſhops of Germany, dated 1696.

REGNIER DE PERSYN.

Flouriſhed, 1650.

This artiſt was a native of Amſterdam, and probably learned the art of engraving in his own country. He went however to Italy, in order to complete his ſtudies, where, it ſeems, he learned to paint. While he reſided at Rome, he aſſiſted Cornelius Bloemart, Theodore Matham, and Michael Natalis, in engraving the *Statues*, &c. in the Juſtinian gallery, which were publiſhed in two large folio volumes. He worked with the graver only, in a very neat, clear ſtyle; but not with any great taſte. The outlines of the figures, though not very incorrect, are nevertheleſs ſtiff and

heavy. He ſeems to have aimed at imitating the manner of Bloemart, but he never equalled that great maſter. I ſhall mention the following engravings only by Perſyn: The portrait of *Arioſto*, a midling-ſized upright plate, from Titian. That of *Balthazar Count de Caſtillion*, the ſame, from Raphael. *The death of Leander*, a large plate, length-ways, from Sandrart.

GEORGE PERUNDT.

Born, 1603. Died, 1663.

This artiſt was a native of Franconia, and by him, according to Sandrart, we have a conſiderable number of architectal and geographical engravings.

LUIGI PERUGINO. See SCARAMUCCIA.

BALDASSARE PERUZZI.

Born, 1481. Died, 1536.

This extraordinary artiſt was born at Volterra; but becauſe his father reſided chiefly at Siena, he affix'd his name in this manner to one of his engravings, BAL. SEN. for Baldaſſare Seneſe; and this has occaſioned many authors to ſuppoſe, that he was a native of Siena. But Vaſari, a very accurate writer, aſſures us of the contrary.

His father was a citizen of note in Florence; and, to avoid the troubles occaſioned by the civil wars, withdrew himſelf to Volterra, where Baldaſſare was born, and not long after he ſettled at Siena. The genius of young Peruzzi very ſoon diſcovered itſelf; and he was placed with a very eminent goldſmith at Siena, from whom he learned the principles of deſign, and was afterwards inſtructed in painting by the beſt artiſts in that city. He principally excelled in painting perſpective architecture; and he was aſſiſted in his ſtudies by Bramante, the friend of Raphael. Peruzzi was much employed at Rome; and his pictures are ſpoken of with the warmeſt commendation. He did not, it ſeems, entirely confine himſelf to architecture and perſpective, but executed ſome hiſtorical compoſitions, which are alſo very greatly eſteemed.

He wrote a Treatiſe on the Antiquities of Rome, and a Commentary upon Vitruvius, which, Papillon informs us, he intended to have embelliſhed with engravings on wood, but he died before it was ready for publication. The common report is, that he was poiſoned by ſome one, envious of his ſuperior talents.

He is ſaid to have engraved on wood in chiaro-ſcuro; but there is ſome obſcurity with reſpect to the fact. The only print I have ſeen attributed to him is engraved upon three blocks; the firſt for the outlines, the ſecond for the deep ſhadows, and the laſt for the lighter tints. It is a midling-ſized upright print, and repreſents *Apollo, Minerva, and the Muſes, with Hercules driving forth a woman loaded with treaſure, ſuppoſed to repreſent avarice.* It is executed in a fine, ſpirited, bold ſtyle, and inſcribed BAL. SEN. over which letters is a five-pointed ſtar, and at a diſtance the word PERVGO,

PERVGO, the meaning of which is uncertain, unleſs we grant, with Papillon, that it is the name of the engraver, and attribute the invention only to Peruzzi; but if it was not a cognomen, uſed by Peruzzi, it may as reaſonably be thought to belong to the publiſher.

FRANCIS PERRY.

Flouriſhed, 1760.

He was born at Abingdon in Berkſhire, and was firſt placed as an apprentice to a hoſier; but having, as he thought, a turn for painting, his friends put him under one of the Vanderbanks, a good artiſt, but a man of diſſipation. With him Perry learned very little, being chiefly employed in obtaining goods on credit, anſwering duns, or removing his cloaths from one lodging to another: ſometimes he was ſent to fetch coals in the table cloth, at other times in a ſheet.

From Vanderbank, our artiſt went to Mr. Richardſon; but not making any great progreſs, he was employed as clerk to a commiſſary, with whom he went down into Staffordſhire, where he made drawings of the cathedral of Lichfield, which he afterwards etched; from this time he commenced engraver, and worked for the magazines.

His beſt works are coins and medals, which he copied with great neatneſs and preciſion; we have alſo ſeveral portraits by him; and, among others, that of *Dr. Ducarrel* in folio, placed at the title of his *Anglo-Norman Antiquities*.

He etched upon a white ground, by which means he was the better enabled to work by candle-light.

He was an honeſt, induſtrious man, but could ſcarcely earn a ſubſiſtence. He had a ſpeck over one of his eyes, which deprived him of the uſe of it. He died about the year 1766.

Mr. Groſſe obligingly favoured me with this account of the above artiſt

IL PESARESE. See CANTARINI.

JOHN PESNE, OR PENNA.

Flouriſhed, 1670.

This artiſt was a native of France, and the laſt name was given him by the Italians. It does not appear from whom he learned the principles of drawing and engraving. It is however certain, that he drew greatly better than he engraved; from whence we may conclude, that he was brought up, at firſt, under ſome painter, perhaps Nicholas Pouſſin, from whoſe pictures the greater part of his engravings are taken. He etched in a ſlight, free ſtyle, but coarſe and irregular; and he finiſhed his plates with the graver, harmonizing the lights with dots and ſhort ſtrokes. The maſſes of light and ſhadow are conſtantly kept broad and clear, and the general effect is well preſerved. Had his outlines been more correct,

correct, and the heads, with the other extremities of his figures, more carefully attended to, it might have been ſaid, that the ſpirit of that admirable painter was never better expreſſed than by Peſne; but when they are compared with thoſe prints executed by Girard Audran, from the ſame maſter, they certainly muſt be placed in an inferior claſs.

I ſhall ſpecify the following prints by Peſne, which may be reckoned among his beſt:

Two portraits of *Pouſſin*, middling-ſized upright plates, from pictures painted by that maſter.

Eſther before Ahaſuerus, a large plate, length-ways, from Pouſſin.

The adoration of the Shepherds, the ſame, from the ſame.

A Holy Family, from Raphael, a midling-ſized upright plate.

The Seven Sacraments, very large prints, length-ways, on two plates; each from the pictures of Pouſſin, in the Palais Royal. Theſe plates were afterwards purchaſed by Girard Audran, who retouched them with great judgment, and improved the characters of the heads very conſiderably.

The teſtament of Eudamidas, a large plate, length-ways, from the ſame maſter. This is one of his moſt capital engravings.

The death of Ananias, the ſame, from the ſame.

The viſion of St. Paul, a middling-ſized upright plate, from the ſame.

The triumph of Galathea, a large plate, length ways, from the ſame.

A ſet of *landſcapes* from Guercino, and ſeveral other plates from Van Dyck and other maſters.

MATTHIAS PETERS.

Flouriſhed, 1660.

He, with his brother Nicholas Peters, who, it appears, were goldſmiths, eſtabliſhed at Amſterdam, engraved the plates for the *Atlas Major*, or Great Atlas, publiſhed in that city by Bleau, and conſiſting of about thirty large volumes in folio. The drawings, from which theſe engravings were taken, appear to have been made by Bleau himſelf.

EDME PETIT.

Flouriſhed, 1700.

This artiſt was a native of France, He worked chiefly with the graver, in a neat ſtyle. His engravings are by no means deſtitute of merit. I ſhall mention only the portrait of *Francis the Firſt*, from Titian, in the Crozat collection.

Petit is mentioned by Baſan as a modern engraver, by whom, he tells us, we have ſeveral ſubjects, from Rigaud, I. B. Vanloo, Watteau, and other maſters

NICOL PETRI.

A name, which Laſtman ſometimes aſſumed; probably becauſe the baptiſmal name of his father was Peter. See the account of this artiſt under Lastman.

PIETRO.

PIETRO DA PETRI, or PITRI.

Born, 1665. Died, 1716.

According to ſome authors, this artiſt was a native of Rome; others place his birth at Novarra; moſt of them however agree, that he was a diſciple of Carlo Maratti. He ſtudied the works of Raphael with great attention, and copied them in a very ſuperior manner. Notwithſtanding he employed a great part of his time in copying from the paintings of other artiſts, we have ſeveral hiſtorical pictures by him from his own compoſitions; thoſe eſpecially, which he painted in the church of St. Clement at Rome. He etched ſome few plates, and among them, the following:

The aſſumption of the Virgin, a middling-ſized upright plate, fom his own compoſition.

St. Laurence Juſtinian, a ſmall upright plate, from the ſame.

PIETRO ANTONIO DE PITRI is a name affixed, as of the engraver, to the *frontiſpiece*, from Ciro Ferri, belonging to a collection of altar pieces, publiſhed by Giacomo Roſſi at Rome. It is etched in a ſlight, maſterly ſtyle, but, at the ſame time, bears little or no reſemblance to the etchings of Petri. Perhaps the family-name of this artiſt ſhould alſo have been written PETRI; and then one would have conjectured, that he was a relation; for I cannot think, that the above-mentioned etchings were all of them executed by the ſame hand. The deciſion, however, muſt be left to the experienced collector.

JAQUES PEYTRET.

Flouriſhed.

The name of an engraver on copper, mentioned by Profeſſor Chriſt without any reference to his works.

JOHN ANDREW PFEFFEL.

Flouriſhed, 1720

He reſided at Vienna, where, according to Baſan, he traded in prints. As an engraver he never made any great figure, confining his labours chiefly to ornamental foliage and architecture, which he executed in a ſtyle ſufficiently neat, but without any great degree of taſte. I ſhall mention only a book of *jewellery ornaments*, in conjunction with C. Engelbrecht, from A. Moriſon, and part of the plates for the Hiſtory of Architecture, in large folio, by John Henhard Fiſchers, publiſhed at Vienna, 1721.

RIGMAN PHILESIUS.

Flouriſhed, 1508.

This artiſt, according to Papillon, engraved on wood; and we have by him a ſet of twenty-five prints, repreſenting the *life and paſſion of our Saviour*, which were publiſhed at Straſburgh by John Knoblouch, A. D. 1508. Theſe engravings are ſaid to be extremely rare.

P. PHILIPPE.

Flouriſhed, 1660.

An artiſt of no great note. He was a native of Holland, and by him we have ſeveral *feſtivals* and *rejoicings*, middling-ſized plates, length-ways, from Van Venne, dated 1660.

PHILLERY.

Flouriſhed,

The name of an eminent engraver on wood, who reſided at Antwerp. I know of but one print to which his name is affixed; but I have ſeen a ſufficient number, which, from the reſemblance they bear to his engravings, may be thought to have been done by him.

It is a middling-ſized upright print, repreſenting *two ſoldiers ſtanding before a woman, who is ſeated, holding a dog upon her lap.* The following inſcription is affixed: Ghedruct t' Antwerpen by my Phillery de figurſnider, *printed at Antwerp by me Phillery, engraver of figures.* It is neatly executed, and the croſs ſtrokes or hatchings are carefully repreſented; but the deſign is not well conceived, neither is the drawing of the figures by any means correct. M. Heineken ſuppoſes this print to be very ancient; to me it appears to have been engraved about the commencement of the laſt century.

JOHN PICART.

Flouriſhed, 1640.

This artiſt reſided at Paris, and was probably a native of that city. I am inclined to believe, that he was a diſciple of Criſpin de Paſſe; at leaſt it is certain, that he engraved from the deſigns of that maſter, and copied his manner; but with no great ſucceſs. His labours ſeem to have been chiefly confined to the ornamenting of books. I have ſeen by him ſeveral portraits; among others, the following: *Edward infant of Portugal*, a half figure, in a ſmall upright oval, with emblems. *Eraſmus*, a whole length figure, ſtanding in an arch, which ſerved as a frontiſpiece to part of his works in octavo, publiſhed at Paris, 1639. Alſo ſeveral *frontiſpieces*, and, according to Florent le Comte, *monuments*, &c.

Hugues Picart, Florent le Comte informs us, that this artiſt, who was probably a relation of John Picart, engraved a large perſpective view of the town of Rheims, after Hugues Collier.

STEPHEN PICART, called LA ROMAIN.

Born, 1631. Died, 1721.

This artiſt was a native of France, and probably related to the two engravers mentioned above. He aſſumed the appellation of La Romain, or The Roman, for the ſake of diſtinction, fearing that his works ſhould be confounded with thoſe of John Picart. He reſided a conſiderable time at Paris;

Paris; after which he went to Amſterdam, where he died, 1721, aged 90. He worked with the graver only, in a ſtyle greatly reſembling that of Francois de Poilly; but he never equalled that admirable artiſt, with reſpect to the drawing, effect, or ſkilful management of the graver. The extremities, and other naked parts of the human figure, are ſeldom correctly drawn, or well marked; and the effect of his engravings, in general, is cold and unharmonious. Among the great multitude of hiſtorical prints by Picart, I ſhall mention the few following only:

The Peſtilence among the Philiſtines, a large plate, length-ways, from Nicholas Pouſſin.

A Holy Family, the ſame, from the elder Palma.

The Infant Jeſus ſleeping, with the Virgin holding up her finger to St. John, known commonly by the appellation of *the Silence*, the ſame, from Annibale Carracci. *Michael Laſne, Heinzelman*, and others, have engraved the ſame ſubject; and it was lately repeated by Mr. Bartolozzi.

The entombing of Chriſt, a large plate, length-ways, from Le Sueur.

The citizens of Epheſus burning their books at the preaching of St. Paul, a large upright plate, from the ſame.

The martyrdom of St. Gervais and St. Protais, a large plate, length-ways, from the ſame.

The martyrdom of St. Andrew, a large upright plate, from Le Brun.

St. Anthony of Padua adoring the Infant Jeſus, a middling-ſized upright plate, from Vandyck.

He alſo engraved from Dominichino, Lanfranco, Guido, Albano, Romanelle, G. Courtois, N. Coypel, &c.

BERNARD PICART.

Born, 1673. Died, 1733.

This artiſt was the ſon of Stephen Picart, mentioned in the preceding article. He was born at Paris, where he learned the principles of drawing and engraving from his father. At the age of ſixteen he went to draw from nature, in the Royal Academy; and two years afterwards gained the prize. He was not ſo fond of engraving as he was of drawing. It is ſaid, that he took up the graver with reluctance; and this will be eaſily believed, when, on examining his prints, we find them far better drawn than engraved. He reſided at Paris till the year 1710; after which he went to Holland, with an intention of going to Sweden; but, altering his mind, he ſettled at Amſterdam, where he died, May 8, 1733. He was twice married; but it does not appear that he left any children.

The greater part of his life was certainly ſpent in making compoſitions and drawings, which are ſaid to have been very highly finiſhed; and they are ſufficient teſtimonies of the fertility of his genius, and the excellency of his judgment. He underſtood the human figure extremely well, and drew it with a tolerable degree of correctneſs, eſpecially in ſmall ſubjects. His mode of engraving, as was before obſerved, was not equally meritorious, eſpecially when he attempted large plates. Book plates, and other orna-

mental engravings, conſtitute by far the beſt part of his works. And the multitude which he executed, chiefly from his own compoſitions, is aſtoniſhing.

The following are among his moſt eſteemed works:

The maſſacre of the Innocents; the firſt impreſſions of which are before the crown was placed upon the head of Herod; a ſmall plate, length-ways, from his own compoſitions.

The Epithalamiums, conſiſting of twelve prints, eight of them ſmall plates, length-ways; and the other four middling-ſized upright plates.

The Quos Ego, or Neptune calming the ſea, a large plate, length-ways, from Anthony Coypel.

The diſgrace of Caliſta, a large plate, length-ways, from Annibale Carracci.

A vaſt variety of book-plates of all ſizes; chiefly from his own compoſitions.

The Innocent Impoſtures, are a ſet of prints, from the deſigns of the great maſters, in theſe he has attempted to imitate the ſtyles of the old engravers. The work conſiſts of 78 plates, which, with the diſcourſe and explanations, make a ſmall folio volume. It was not publiſhed till after his death, A. D. 1738; and, in my opinion, it had been well, if it had not been publiſhed at all. In turning it over, we cannot but pity the weakneſs of a very ingenious man. But concerning this book I have already ſpoken, in the Eſſay prefixed to the preſent volume, in my reflections upon the works of Marc Antonio and Agoſtino Veneziano.

We have alſo ſeveral mezzotintos by him; particularly *a Nativity* from Carlo Maratti. He alſo engraved from Cangiage, Le Sueur, C. de la Foſſe S. B. Santerre, N. Bertin, &c.

PETER PICAULT.

Flouriſhed, 1695.

This artiſt was a native of France. He worked entirely with the graver, and his prints poſſeſs a conſiderable ſhare of merit. He died early in the beginning of the preſent century, juſt at the time he began to make himſelf known. We have by him *the Battles of Alexander*, copied from the engravings by Girard Audran, after Le Brun; middling-ſized plates, length-ways. *The meeting of the Virgin Mary and Elizabeth*, a ſmall plate, length-ways, from Carlo Maratti. Alſo ſeveral *portraits* of various ſizes. He uſually inſcribes his prints in this manner: *P. Picault Bleſenſis, ſculp.*

GIOVANNI DOMENICO PICCHIANTI.

Flouriſhed, 1690.

He was a native of Florence, and the pupil of B. Foggini, a ſculptor of ſome eminence. He amuſed himſelf with the point and the graver, but the prints, which he produced, have no great ſhare of excellence to recommend them. He worked in a coarſe, ſlight ſtyle; and his drawing is rather mannered, than correct. We have by him ſeveral plates, for the

collection of engravings from the pictures in the grand gallery at Florence, and ſome few portraits; among others, that of *Cardinal Bentivoglio*, a large upright plate, from Vandyck.

GAJETANO PICCINA.

Flouriſhed, 1659.

This artiſt is cited by profeſſor Chriſt as an engraver on copper; and the ſame author informs us, that he marked his plates in this manner: G. P. *inven. et fecit.* I much ſuſpect he means the following artiſt, and has miſtaken the baptiſmal name.

GIACOMO PICCINA.

Flouriſhed, 1659.

He was a native of Venice; but it does not appear from what maſter he learned the art of engraving. He worked chiefly, if not entirely, with the graver, in a ſtiff, laboured ſtyle, without effect; and the outlines of his figures are exceedingly incorrect. Among many other engravings, the following are by him:

Judith with the head of Holofernes at her feet; a middling-ſized plate, length-ways, from Titian.

A Holy Family, a middling-ſized upright plate, from Liberi.

Thirty portraits of the principal Venetian Painters, affixed to the account of their Lives, by Carlo Ridolfi, publiſhed at Venice, 1648.

Alſo a ſet of *the portraits of the illuſtrious men of Italy*.

Profeſſor Chriſt writes his name, Picina, and informs us, that he ſometimes ſigns his plates with a P. only.

MATTEO TOMMASO PICCIONI.

Flouriſhed, 1650.

This artiſt was a native of Italy, and is ſpoken of as a painter. We have ſome few etchings by him; among others, *the Adoration of the Shepherds*, a middling-ſized upright plate, from Paolo Veroneſe.

P. PICKAERT.

Flouriſhed,

This name is affixed to a ſet of coarſe, incorrect etchings, repreſenting *the flight of James the Second from England*, which were publiſhed in Holland. He adds the word *fecit* to his name; from whence we may reaſonably conjecture, that they were engraved after his own deſigns.

ROBERT PICOU, or PIQUOT.

Flouriſhed, 1630.

He was a native of Tours, but reſided much at Paris. He worked entirely with the graver, in a neat, but laboured ſtyle, without taſte, or

correctneſs of outline. We have a great number of *frontiſpieces* by him, many of which are from his own compoſitions. He alſo engraved after the deſigns of the Baſans.

A DE PIENE.

Flouriſhed, 1670.

A French engraver of no great account, by whom we have ſome few plates; among others, one repreſenting *the Dutcheſs of Savoy, in the character of Diana*, in folio, from Sachetti, for a book, entitled, "La Venaria "reale Palazzo di piacere e di Caccia," publiſhed 1672.

JEAN BAPTISTE MARIE PIERRE.

Flouriſhed, 1760.

A modern French painter in great repute. The ſubject of his pictures are chiefly taken from low life. He was a member of the Royal Academy at Paris. By him we have ſeveral etchings; among others, *the village entertainment*, a middling-ſized plate, length-ways, from his own compoſitions. Several large ſtudies of *heads*, &c. which he made in Italy; and many ſubjects, taken from the *Fables of La Fontaine*, after Subleyras.

P I E T.

Flouriſhed, 1618.

He was apparently a native of the Low Countries. As an artiſt he never made any conſiderable figure. I have ſeen by him the prints for a book of military exerciſes, entitled, *Le Maniement D'Armes de Naſſau, avecque Rondelles, Piques, Eſpées, & Targes, ſelon le noveau ordre du tres illuſtre Prince Maurice de Naſſau, par Adam V. Brien*, publiſhed 1608.

NICHOLAS PIGNE.

Flouriſhed, 1730.

He was a native of France, of no great note as an engraver. We have by him a middling-ſized upright plate, repreſenting *the Virgin with the Infant Chriſt aſleep in the cradle, attended by four ſmall Angels*, from Treviſani, for the Crozat cabinet. His name is alſo affixed to the portrait of *Richard Fiddes, B. D.*

PAUL PILAIA.

Flouriſhed,

This name is affixed to ſeveral plates of architecture, repreſenting *opera ſcenes, and theatrical decorations*. They are executed in a ſtiff, taſteleſs ſtyle, with the graver only, from the deſigns of an artiſt, whoſe monogram is compoſed of an F and G joined together.

FRANCIS

FRANCIS PILSEN.

Flouriſhed,

This artiſt was a native of Ghent, and became the diſciple of Robert Van Auden Aerd, from whom he learned the principles of painting and engraving. We have by him, among other things, *the converſion of St. Bavon*, a large upright plate, arched at the top, from Rubens; and *the martyrdom of St. Blaize*, a middling-ſized upright plate, from Gaſpar de Crayer.

D U P I N.

Flouriſhed, 1740.

A modern French artiſt, by whom we have a conſiderable number of engravings.

Dupin, his ſon, was alſo an engraver, and reſided at Paris, at the time Baſan wrote his Dictionary of Engravers.

P. P I N C H A R D.

Flouriſhed, 1687.

He reſided at Genoa, where he engraved ſeveral frontiſpieces for books; but in a manner, which does him no ſort of credit.

J O H N P I N E.

Flouriſhed, 1740.

He was a native of England, and a man of letters. He reſided at London, and engraved a great variety of plates, which are not without merit. His chief works are *the ceremonies uſed at the arrival of the Order of the Bath*. *The deſtruction of the Spaniſh Armada*, from the tapeſtry in the Houſe of Lords. *A ſplendid edition of Horace*, the whole text of which was engraved on copper, and illuſtrated with *antique baſs-reliefs*, *gems*, *coins*, &c. *The Paſtorals and Georgics of Virgil* were publiſhed by his ſon, after his death, adorned in the ſame manner, with a letter-preſs type. A conſiderable number of the engravings for the *Æneis* were alſo prepared; but want of proper encouragement prevented the appearance of that work. We have beſides ſome few portraits by this artiſt.

T. P I N G O.

Flouriſhed, 1740.

The name of an obſcure Engliſh artiſt, affixed to a plate of *arms* inſerted in Thoreſby's Leeds.

P I N S S I O.

Flouriſhed, 1750.

The name of a modern engraver, by whom we have ſome few *portraits*, &c.

JOHN

JOHN GEORGE PINZ.

Flouriſhed,

This engraver, who was, I believe, a German, worked chiefly for the bookſellers; and his prints are executed in the ſame ſtyle with thoſe in the multifarious publications by Vander Aa. I ſhall ſpecify only *an emblematical print*, in honour of the king of France, from P. Decker, in folio.

DOMINECO PIOLA.

Flouriſhed, 1658.

He was a native of Italy, and a painter. I have ſeen by him a very ſpirited etching of a *holy family*, in which the infant Chriſt is repreſented, lying in the manger, attended by angels; and Joſeph is above him. The oxen are ſeen in the back ground. The heads and other extremities are finiſhed in a maſterly ſtyle; and this print ſufficiently teſtifies the ability of the artiſt. The following inſcription is affixed: *D. Piola Gent. faciebat*, 1658. It is a middling-ſized upright plate.

V. PIORT.

Flouriſhed,

An obſcure engraver, by whom we have a ſmall upright plate, from Rubens, repreſenting *an old woman holding a pot with fire, from whence a boy is taking a lighted coal.*

GIULIO PIPPI, called ROMANO.

Born, 1492. Died, 1546.

This artiſt was one of the moſt celebrated ſcholars of Raphael. His character and works are ſufficiently known. Florent le Comte attributes ſome engravings to him; but the ſubjects are not ſpecified. There is, I think, great reaſon to ſuſpect that this part of Le Comte's book is miſprinted, or that the author had been miſinformed.

PIQUOT. See PICOU.

GIOVANNI BATISTA PIRANESE.

Flouriſhed, 1770.

This artiſt was a native of Italy, and an architect. His admirable etchings are too well known to need any comment; and they ſufficiently manifeſt the greatneſs of his abilities. His works conſiſt of twelve or more large volumes in folio, and repreſent *the beautiful remains of ancient Rome* (aſſiſted by his own ſtudies). We have alſo a variety of *architectal compoſitions*, from his own deſigns.

LOUIS DES PIRINE.

Flouriſhed,

This artiſt was a native of France. I have ſeen by him a middling-ſized plate, length-ways, repreſenting *two men playing at cards, and a woman holding a mirrour behind one of them*, by which means ſhe diſcovers his hand to the other, from Corn. Van Tienen. It is executed with the graver only, in a coarſe, open ſtyle, and without much taſte.

ALEXIS PIRNRAUM.

Flouriſhed, 1545.

This artiſt was an engraver on wood, and of ſuch eminence, that Papillon ſuppoſes him to have been a ſcholar of Hans Holbein the younger; and his reſiding at Baſil, of which place it is probable he was a native, may be thought to ſtrengthen the conjecture. His works, however, are not ſpecified. Profeſſor Chriſt attributes to him the prints marked with an A. and a P. joined together, in the manner expreſſed at the end of the volume.

NICOLAS PITAU.

Flouriſhed, 1660.

This artiſt was a native of Antwerp, but he reſided principally at Paris; and from his ſtyle of engraving I am led to ſuſpect, that he may be ranked among the diſciples of Francois de Poilly. His drawing is in general tolerably correct, but, at times, rather heavy, the extremities of his figures eſpecially are ſo. He worked with the graver only, and appears to have handled that inſtrument with much facility; but from the ſameneſs of manner with which he has treated his figures, draperies, and back-grounds, the effect of his prints is cold and ſilvery. His works are by no means ſcarce. I ſhall mention the following only:

The annunciation, a large upright print on two plates, from P. Champagne.

The Virgin reading and holding the infant Chriſt in her arms, a middling-ſized upright plate, in an oval, from Guercino.

Chriſt at the tomb ſupported by angels, a large upright plate, from Lodovico Carracci.

A dead Chriſt, with angels weeping over him, a middling-ſized plate, length-ways, from Guercino.

St. Sulpitius in council, a middling-ſized plate, length-ways, from P. Champagne.

We have alſo by him ſeveral very excellent portraits.

He engraved beſides from Le Brun, N. Pouſſin, Villequin, Le Febure, and other maſters.

Nicholas Pitau, the ſon of the preceding artiſt, engraved ſome few portraits; and he might, ſays Baſan, have diſtinguiſhed himſelf in the art, if he had uſed ſufficient application.

PITRI. See PETRI.

MARCO PITTERI.

Flouriſhed, 1760.

A modern Italian engraver, who reſided at Venice. We have by him ſeveral of the plates for the collections of engravings from the pictures in the Dreſden gallery. A ſet of large *heads* of the apoſtles, from his own deſigns; and the *ſeven ſacraments*, large upright plates, from Longhi. The works by this admirable engraver are executed in a very ſingular ſtyle, with ſingle ſtrokes; but very different from thoſe of Mellan and his followers. They run from the top to the bottom, and the ſhadows are expreſſed by ſtrengthening them, as the occaſion requires. The effect he has produced, in this new mode of engraving, is far more pleaſing and harmonious, than could have been expected.

GIOVANNI BATISTA PITTONI.

Flouriſhed,

By this painter we have ſome few etchings, which he has inſcribed with theſe initials, "B. P. or, Batiſta P. V. F. or, B. P. V. F." and when he ſigns his name at length, *Johannes Baptiſta Pitonus Vicentinum fecit.*

FRANCIS PLACE.

Born, Died, 1728.

This ingenious artiſt was the ſon of Mr. Rowland Place of Dinſdale, in the county of Durham. He was at firſt bred up to the law, and was placed as a clerk to an attorney in London, with whom he reſided till the year 1665, when having taken a ſhop the officers came to ſhut up the houſe, on ſuſpicion of the plague being in it, he left London; and, as he had never been pleaſed with his profeſſion, he dropped it at the ſame time, and followed other purſuits more agreeable to his unſettled diſpoſition. He expended conſiderable ſums of money in attempting to make porcelaine, which he put in practice at the manor-houſe of York; but was not ſucceſsful.

His works are very rare; for he painted, drew, etched, and engraved, in mezzotinto, merely for his own amuſement. His productions, however, prove him to have been a man of very great abilities. We can only lament, that his application was not equal to his genius; for many of his deſigns he left entirely unfiniſhed.

In the reign of Charles the Second, it is ſaid, that he was offered a penſion of five hundred pounds a year, to draw the royal navy, but he declined accepting of it, being a great enemy to confinement and dependance. He died, A. D. 1728; and his widow, quitting the manor-houſe of York, diſpoſed of his paintings; among which was an admired picture of *fowls*, alſo others of *fiſhes* and *flowers* unfiniſhed, together with his own *portrait* by himſelf. He left behind him a daughter, who was married to Wadham Wyndham, Eſq.

His

His etchings, particularly of *landſcapes* and *birds*, from Griffier, are admirable. The free ſtyle, in which he treated the foliage of his trees, proves his judgment and good taſte; and his portraits in mezzotinto are excellent.

I ſhall ſpecify the following:

Biſhop Crew, a ſhalf-ſheet in an oval, from Kneller.

Richard Thompſon, after Zouſt, a ſmall half-ſheet in an oval.

Philip Woolrich, Eſq. in armour, the ſame.

Thomas Comber, dean of Durham, the ſame, after Greenhill.

John Moyzer, Eſq. of Beverley, half-ſheet, in an oval.

Henry Gyles, the glaſs painter, a ſmall quarto plate, in an oval.

General Lambert, half-ſheet, the ſame.

In Thoreſby's Topography of Leeds are ſome *churches* drawn by Place. The plates for Godartius's book of *Inſects* are by him; and many views, as of *Tinmouth-caſtle and Light-houſe, the Cathedral of York, Proſpect of Leeds*, &c.

LOUIS DES PLACES.

Born, Died, 1740.

This artiſt was a native of France, and reſided chiefly at Paris. We have a very conſiderable number of engravings by him. He worked with the point and the graver; and his prints have often an agreeable effect: but the outlines of his figures are not always correct, eſpecially the extremities, which are frequently heavy. His beſt engravings have leſs of this fault, and certainly poſſeſs very conſiderable merit. I ſhall mention the following only, for his works are by no means uncommon.

Chriſt crucified between the two thieves, a middling-ſized upright plate, from Annibale Carracci, for the Crozat cabinet.

Chriſt curing the diſeaſed, a very large plate, length-ways, from Jouvenet.

The elevation of the croſs, a large upright plate, from the ſame.

The deſcent from the croſs, its companion, from the ſame.

Venus prevailing upon Vulcan to make the arms for Æneas, a middling-ſized upright plate, from the ſame.

Venus triumphant upon the water, a large upright plate, from Ant. Coypel.

Cupid taking refuge in the houſe of Anacreon, a middling-ſized upright plate, from the ſame.

Orpheus obtaining of Pluto permiſſion for the return of Eurydice, a middling-ſized plate, length-ways, from Rubens.

Diana and Actæon, a middling-ſized plate, length-ways, from Carlo Maratti.

Alſo ſeveral portraits and engravings, from a variety of other maſters.

MATTHEW VAN PLATTENBERG.

Flouriſhed, 1630.

This artiſt was a native of Flanders, but he reſided a conſiderable time at Paris, where he aſſumed the name of Montagne, and was uſually called Platte Montagne, and ſometimes Montagne only. He excelled in painting

ſhipping and ſea views. We have ſome few etchings by him of ſhipping, and ſeveral ſmall landſcapes, very ſpiritedly executed.

NICHOLAS VAN PLATTENBERG.

Flouriſhed, 1654.

He was the ſon of Matthew Van Plattenberg, mentioned in the preceding article, and is ſpoken of as a painter. His engravings prove him to have been a man of genius. He drew the human figure very correctly; and the effect he produced in his plates is very agreeable. He was probably a diſciple of John Morin, whoſe manner of engraving he improved upon. I ſhall mention by this artiſt a *dead Chriſt*, from P. Champagne, a large plate, length-ways. The figure is finely drawn, and the fleſh executed with dots only; but the back-ground and drapery are finiſhed with ſtrokes in a bold, free ſtyle. This is altogether a very fine print. He engraved alſo from his father's deſigns, and from his own; but the greater part of his works conſiſts of *portraits*, to which he almoſt conſtantly ſubſcribes his name, "Nicolas de Platte Montagne."

MARTIN PLEGINCK.

Flouriſhed, 1590.

This artiſt was probably a native of Germany. He engraved on copper and on wood. I have ſeen by him a ſet of *figures fighting*, ſmall plates, length-ways, executed entirely with the graver, in a ſtyle much reſembling that of Virgil Solis, with this title, **Fechter Buechlein gedruckt in der furſtlichen ſtat onnolt bach bei Stephan Hermanburger und Goldſchmidt da Selbſten.** His engravings on wood are ſaid to be greatly in the ſtyle of Joſt. Ammon. See his mark, compoſed of an M. and a P. joined together, on the plate at the end of the volume.

WILLIAM PLEYDENWURFF.

Flouriſhed, 1490.

He was a native of Germany, and one of the early engravers on wood. To him, in conjunction with Michael Wolgemut, we owe the curious prints, which adorn the Nuremberg Chronicle, in folio, which was publiſhed, A. D. 1493. They conſiſt of figures of various kinds, *views* of *cities*, *towns*, &c. which however are evidently the work of fancy. They are boldly cut, and with ſpirit; and the characters of the heads of the figures are often well delineated. But, on the other hand, they have all that ſtiffneſs, and incorrectneſs of drawing, which characterized the German engravings of that age. It does not appear that Pleydenwurff ever engraved on copper; neither did he uſe any mark to diſtinguiſh his prints from thoſe of his aſſociate.

CORNELIUS PLOOS.

Flouriſhed, 1760.

He was a native of Amſterdam, and a collector of note. We have by him a ſet of engravings in folio, executed in a peculiar ſtyle; the firſt eighteen of which were publiſhed, A. D. 1765.

PLUMEIR.

Flouriſhed,

This artiſt was certainly a painter. We have by him ſome ſpirited etchings from his own compoſitions, which ſhew him to have been a man of genius; but the naked parts of the figures are not correctly drawn.

PIETRO DEL PO.

Born, 1610. Died, 1692.

This artiſt was a native of Palermo, where he was born, A. D. 1610. He was the diſciple of Dominichino, and is ſpoken of as a painter, but is more generally known by his etchings, of which we have a very conſiderable number, from the paintings of the great Italian maſters. The drawing in theſe, however, is not ſo correct, as one would have expected from the hand of a ſcholar of Dominichino. They are ſlightly executed, and frequently aſſiſted with the graver in the finiſhing. As the etchings by this maſter are not ſcarce, I ſhall mention the following only:

A dead Chriſt upon the lap of the Virgin, a ſmall upright plate, from Annibale Carracci.

The four Cardinal Virtues, with their Attributes, from Dominichino, large upright plates.

Flight into Egypt, a middling-ſized plate, length-ways, from Nicholas Pouſſin.

GIACOMO DEL PO, ſon of the preceding artiſt, and alſo his daughter TERESA DEL PO, etched ſeveral plates, in a ſtyle much reſembling that of the father.

ANDREA PODESTA.

Flouriſhed, 1640.

He was born at Genoa, and became the diſciple of Giovanni Andrea Ferrari. As a painter, it does not appear that he greatly diſtinguiſhed himſelf; but ſeveral ſpirited and maſterly etchings, which he produced, prove him to have been a very ſkilful artiſt. We have by him a ſet of three middling-ſized plates, length-ways, repreſenting *Bacchanalian ſubjects*, from Titian. That, in which *Bacchus is repreſenting leaping from the chariot*, ſtrikes me as the beſt. The heads of the figures are finely characterized, and the other extremities well expreſſed. The etchings alſo, marked in this manner, *AND. P.* and *And. P. in. et fec.* are attributed to him.

MARTIN POEHAM.

Flouriſhed,

An old German maſter, to whom the prints, marked with an M. ſurmounted by a P. in the manner expreſſed upon the plate at the end of the volume, are attributed by profeſſor Chriſt. They are chiefly copies from Aldergraver, Sebald Beham, and other German artiſts; very badly executed.

FRANCOIS DE POILLY.

Born, 1623. Died, 1693.

This juſtly celebrated artiſt was born at Abbeville in Picardy. He was the ſon of a goldſmith in that town, from whom he learned the firſt principles of drawing and engraving. After which he was ſent to Paris, and placed as a pupil with Peter Daret. With him he remained three years; in which time he ſo far improved himſelf, as to be able to live by his profeſſion. But being ſtill deſirous of acquiring a more extenſive knowledge of the arts, he went to Italy, and reſided at Rome ſeven years, where he engraved ſeveral very capital ſubjects, from the great painters of that time.

At his return to his native country, he ſettled at Paris, and died in that city, A. D. 1693, aged 70 years.

Poilly worked with the graver only, and may properly be conſidered as one of the moſt ſkilful artiſts in the management of that inſtrument, that France ever produced. His engravings are bold, firm, and clear. They are finiſhed with great accuracy, without any part of them being neglected; but, from the want of variety in the handling of the graver, the fleſh and draperies of his figures are not ſufficiently diſtinguiſhed from each other, or either of them from the back ground. This gives a cold, and ſometimes a heavy appearance to his beſt works. His manner of engraving was to croſs the firſt ſtrokes, where it was required, with powerful ſecond ſtrokes, at right angles, ſo as to form a ſquare between the interſections of every four ſtrokes.

Poilly's outlines are drawn with great preciſion. The heads of his figures are well characterized, and the other extremities, in general, finely expreſſed.

The works of this great maſter are very numerous; and ſome of them are exceedingly valuable. I ſhall be obliged to confine myſelf to the few following:

A crucifixion, a middling-ſized upright plate, from a compoſition of his own.

A holy family, in which the infant Chriſt is repreſented ſtanding upon the cradle; the ſame, from Raphael.

The Virgin lifting up a veil to ſhew to St. John the infant Chriſt ſleeping; the ſame, from the ſame. The firſt impreſſions of this plate are before the ſecond ſtrokes were laid upon the veil.

A nativity, a large upright plate in an octagon border, from Guido. The firſt impreſſions of this plate are before the two ſmall angels, which appear above, were inſerted.

A re-

A repoſe, in which the Virgin is repreſented ſeated, with Chriſt ſleeping in her lap, and two angels kneeling; a middling-ſized plate, length-ways, from Annibale Carracci.

The marriage of St. Catherine, a large upright plate, from P. Mignard.

A holy family, from Nicholas Pouſſin, a middling-ſized upright plate.

A holy family, where the infant Chriſt gives his hand to an angel, who is kiſſing it; a large plate, length-ways, from Sebaſtian Bourdon.

Chriſt bearing his croſs accompanied by the Virgin, half figures, a middling-ſized, upright plate, from Annibale Carracci.

A crucifixion, a very large upright plate, from Le Brun.

St. Charles Borrome adminiſtering the communion to the ſick, from P. Mignard.

St. John in the iſland of Patmos, a middling-ſized upright plate, from Le Brun.

Several *portraits*, and a variety of *emblematical* and other ſubjects, from various maſters; as, Romanelli, Dominichino, Ciro Ferri, Pietro da Cortona, Stella, Freſnoy, &c.

NICHOLAS DE POILLY.

Born, 1626. Died, 1696.

This artiſt was a native of Abbeville, and younger brother to Francois de Poilly, mentioned in the preceding article. The reputation, which the latter acquired, ſeems to have been a principal motive to Nicholas to engage in the art of engraving, to which his genius was naturally inclined. He became the diſciple of Francois, and copied his manner; but his engravings, though exceedingly meritorious, are not altogether equal to thoſe of his brother. He died at Paris, where he chiefly reſided, A. D. 1696, aged 70 years. We have by him the following prints, among a great variety of others.

A holy family, with two angels holding a baſket of flowers; a middling-ſized plate, length-ways, from Sebaſtian Bourdon.

A holy family with St. Catherine, to whom the infant Chriſt preſents a lamb; the ſame, from the ſame.

A holy family, in which the Virgin holds the infant Chriſt, who is ſleeping upon her lap; a large upright plate, from Le Brun. This print is commonly known by the name of *the ſilence*.

St. Auguſtin, a middling-ſized upright plate, from P. Champagne. Several very fine *portraits*, &c.

JOHN BAPTIST DE POILLY

Born, Died, 1728.

He was the ſon and ſcholar of Nicholas de Poilly, mentioned in the foregoing article. Having received the firſt principles of the art of drawing and engraving from his father, he went to Rome, in order to complete his ſtudies. On his return he ſettled at Paris, and was made a member of the Royal Academy of painting and ſculpture in that city. He died 1728.

He engraved in a manner greatly differing from that of his father and his

uncle; for he united the point with the graver; and his beſt prints, if not quite equal to thoſe of the latter, have nevertheleſs a great ſhare of merit to recommend them to the notice of the ſcientific collector. We diſcover much taſte in them, fine drawing, and frequently great expreſſion, joined with an agreeable effect. The following, among others, are by him:

The rod of Moſes devouring the rods of the Magicians, a large plate, length-ways, from Pouſſin. Gantrel alſo engraved this compoſition.

The Iſraelites adoring the golden calf, the ſame, from the ſame.

The martyrdom of St. Cecilia, a large upright plate, from Dominichino, being the companion to the *charity* of that ſaint, engraved by his brother.

Suſanna accuſed by the elders, a very large plate, length-ways, from Ant. Coypel.

Mercury bringing the infant Bacchus to the nymphs, a large plate, length-ways, from the ſame.

He engraved alſo ſeveral plates for the Crozat cabinet, &c.

FRANCIS DE POILLY.

Born, Died, 1723.

He was the ſon and pupil of Nicholas de Poilly, mentioned above. He went with his elder brother, John Baptiſt, to Rome, where he engraved a large print, length-ways, from Dominichino, repreſenting *St. Cecilia diſtributing her wealth to the poor*; which ſerves as a companion to *the martyrdom of that ſaint*, engraved by his brother. After his return to Paris, he did not produce any thing of great importance.

N. B. DE POILLY.

Flouriſhed, 1720.

He was the ſon of John Baptiſt de Poilly; and it was his father's intention, ſays Baſan, to have brought him up as an engraver. But it appears, that he could not ſufficiently apply his mind to ſtudy; and for that reaſon there are very few prints by him.

J. POINSART.

Flouriſhed, 1630.

This artiſt was a native of France. He worked chiefly for the book-ſellers. His prints are ſufficiently neat; but without any taſte, or correctneſs of outline. Le Comte informs us, that he principally excelled in engraving views of cities, caſtles, &c. in France. I have ſeen by him *the entry of Charles VII. into Rheims*, a ſmall plate, length-ways.

F. DE LA POINTE.

Flouriſhed, 1670.

A French artiſt, who, in the year 1678, engraved a *plan of the environs of Paris* on nine plates. He alſo engraved ſome of the views of the *palace at Verſailles*, in conjunction with Iſrael Sylveſtre.

ANDREA POLESTANUS.

Flouriſhed, 1640.

The name of this artiſt, who was certainly a painter, and probably a native of Italy, is affixed to a ſlight etching of *a Bacchanalian ſubject*, into which many figures are introduced. It is neatly executed; but with no great ſhare of ſpirit, or correctneſs of outline.

POLETNICH.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral plates after Vandyck, Boucher, and other maſters.

FRANCISCO POLANSANI.

Flouriſhed,

This artiſt reſided at Rome, where he engraved two and twenty ſmall upright plates, repreſenting *the life of the Virgin*, from the deſigns of Nicholas Pouſſin. Baſan however attributes theſe compoſitions to Jaques Stella; becauſe he thinks them more in the ſtyle of deſign, adopted by the latter, than the former.

ANTONIO POLLAJOLI.

Born, 1426. Died, 1498.

He was a native of Florence, and a goldſmith of great eminence. Upon the firſt diſcovery of the art of engraving in Italy, he got acquainted with the ſecret; and we have ſeveral plates executed by him. His mode of engraving was, to make a powerful outline of the figures, and other parts of his compoſition, with the graver, upon the copper; and then, with diagonal ſtrokes running from one corner of the plate to the other, to expreſs the ſhadows. This manner of engraving was adopted and improved by Andrea Mantegna, Giovanni Maria, and Antonio Brixienſis, and other maſters. But whether the invention of it is to be attributed to Pollajoli in preference to Maſo Finiguerra, is not eaſily to be diſcovered. I ſhall notice by Pollajoli the two following prints only:

A very large plate, length-ways, in which are repreſented *ten naked figures, fighting*, each of them about eleven inches high. Behind a figure, who is ſhooting with a bow, is a large tablet, on which is written, OPVS ANTONII POLLAJOLI FLORENTINI; but no date. The back-ground to this ſingular performance is a foreſt, very rudely repreſented. The figures, though not correctly drawn, ſhow us, that he had paid attention to the human form; and the characters of the heads have a tolerable ſhare of expreſſion.

A holy family, in which the Virgin is repreſented ſeated, with the infant Chriſt upon her lap, Elizabeth, with St. John preſenting a flower to the child, ſtand

ſtand on the left-hand: Joſeph appears at the right-hand, leaning upon his ſtaff. This print is eleven inches three quarters high, by ten inches in width.

ZIARAKA POLONY.

Flouriſhed, 1615.

A very indifferent, as well as obſcure engraver. We have by him, among other things, a ſlight incorrect etching, repreſenting *Queen Margaret lying in ſtate, in the Fauxbourg de St. Germain, at Paris*; a middling-ſized plate, length-ways, containing many figures.

SYLVIUS POMAREDE.

Flouriſhed, 1620.

Profeſſor Chriſt ſpeaks of this artiſt as a native of Italy, and a modern engraver. He marked his plates, according to that author, with theſe initials, S. P. F. the F. as uſual, ſtanding for *fecit*.

MARCHIONESS OF POMPADOUR.

Flouriſhed, 1760.

By this lady we have ſeveral engravings, particularly a ſet of *gems*, from Gray, conſiſting of 63 plates, without the frontiſpiece, and ſome ſmall ſubjects, from Boucher, Eiſen, and other maſters.

ARTHUR POND.

Flouriſhed, 1740.

This ingenious artiſt was a native of England, and not only engraved, but painted both in oil and crayons: he was alſo a very great encourager of the arts, and was concerned with Knapton in promoting and publiſhing a noble volume of illuſtrious heads engraved by Houbraken, Vertue, &c. and other curious works.

He engraved, in conjunction with Knapton, a ſet of plates, from the deſigns of the great Italian maſters, which he executed with great ſpirit and judgment, in imitation of chalk and waſhed drawings; and theſe imitations he made very ſucceſsfully. We have alſo a ſet of *caricatures* from the Chevalier Ghiſſi, &c. He etched beſides ſeveral portraits, in a ſtyle ſomething reſembling that of Rembrant. I ſhall mention the following only: His own *portrait*; theſe *portraits* of *Dr. Mead*, of Mr. *Pope*, and of *Lord Bolingbroke*.

ABBE DU PONT CHASTEAU.

Flouriſhed,

He is mentioned as an engraver by Florent le Comte; and two ſmall prints are attributed to him by that author; but the ſubjects are not ſpecified.

PAUL PONTIUS.

Flouriſhed, 1625.

This great artiſt was a native of Antwerp. It does not appear from what maſter

maſter he learned the principles of drawing and engraving; but, with reſpect to the former, his ſtudies were certainly completed under the direction of Rubens, who, being thoroughly ſenſible of his merit, employed him to engrave many of his moſt capital paintings. If it ſhould be urged, that Pontius did not himſelf well underſtand the human figure, it muſt be ſaid, at leaſt, that he copied very accurately the delineations, which were placed before him. And as his beſt engravings were made immediately under the eye of Rubens, no wonder he has ſucceeded ſo well; for his attempts were not to correct, but to copy with faithfulneſs. He worked entirely with the graver, in a clear, bold ſtyle; but not with that facility, which we find in the works of S. Bolſwert; neither is the effect of his prints ſo brilliant, or the gradations of the lights and ſhadows ſo well harmonized. Theſe obſervations, I hope, will not be conſidered as intended to depreciate the works of Pontius, which are juſtly held in the higheſt eſtimation. All I would wiſh to infer is, that in the engravings of S. Bolſwert, and, I may add, of Lucas Vorſterman, there appears more genius, and leſs reſtraint, than in thoſe of Pontius. Theſe two extraordinary maſters alone excepted, Pontius was certainly the moſt ſkilful engraver, that worked from the paintings of Rubens.

The following excellent engravings may be reckoned among his beſt:

The flight into Egypt, a large plate, length-ways, from Jaques Jordaens.

The wiſe men's offering, the ſame, from Gerard Seghers.

The murder of the innocents, a very large print, length-ways, on two plates, from Rubens.

Chriſt carrying the croſs, a large upright plate, from the ſame.

A crucifixion, with angels, one of which is overcoming Sin and Death, the ſame, from the ſame painter.

Chriſt dead in the ſepulchre, ſupported by the Virgin; Mary Magdalen, St. Francis, two angels, and other figures are introduced; the ſame, from the ſame painter, an admirable print, inſcribed *Chriſti Funus*.

A dead Chriſt, ſupported by the Virgin, a middling-ſized upright plate, from Vandyck.

The deſcent of the Holy Ghoſt upon the Apoſtles, a large upright plate, from Rubens.

The aſſumption of the Virgin, the ſame, from the ſame.

St. Roch, interceding with Chriſt for the people afflicted with the peſtilence; a middling-ſized upright plate, from the ſame painter.

Thomyris, cauſing the head of Cyrus to be put into a baſon filled with human blood. The ſame, from the ſame.

The twelfth night king; a large plate, length-ways, from Jaques Jordaens.

Many other fine ſubjects, from a great variety of Flemiſh maſters; and a conſiderable number of admirable portraits, particularly from Rubens and Vandyck.

MATTHEW POOL.

Flouriſhed, 1725.

He was born at Amſterdam, but reſided ſome time at Paris, where he

learned the principles of drawing and engraving. At his return to his native country, he executed a conſiderable number of plates of various ſizes; and the ſtyle he adopted bears much reſemblance to that of Bernard Picart. I ſhall mention the following only by this engraver:

Cupid taken in a net by Time, a ſmall oval, length-ways, from Guercino.

A Bachannal, from Nicholas Pouſſin, a ſmall plate, length-ways.

A ſet of 103 plates in folio, entitled, *the cabinet of the art of ſculpture*, by Francis Van Boſſuet, engraved by Pool, from the drawings made from the figures, baſs-reliefs, &c. by Barent Graat, his father-in-law.

Three large burleſque repreſentations of the ceremonies adopted by the Flemiſh painters at Rome, after the drawings of Graat.

He alſo engraved from Rembrant, and other maſters.

JURIAEN POOL.

Born, 1666. Died, 1745.

This artiſt was a portrait painter of ſome eminence, born at Amſterdam. He was huſband to the celebrated Rachel Ruiſch, who painted fruit and flowers with very great ſucceſs. We have by him ſome few portraits, executed in a ſtyle more finiſhed than is uſual from the hand of a painter; among others, that of his relation, *Frederick Ruiſch, M. D.* a ſmall upright plate, from a picture of his own painting.

FRANCIS POOST.

Born, Died, 1680.

This artiſt was a native of Haerlem, and a landſcape painter. He had no maſter to inſtruct him in his art; but learned the principles of it from his own obſervations. We have by him a conſiderable number of etchings; and, among others, a ſet of *views of Brazil*, from drawings made by him, on a voyage to America, which he undertook in the ſuite of Prince Maurice of Naſſau.

JOHN POPELS.

Flouriſhed, 1660.

This artiſt was a native of Flanders. He is ſpoken of as a painter; but at what degree of eminence he arrived in this art, I know not; as an engraver, in my opinion, he can claim no great ſhare of merit. His works conſiſt of ſlight, incorrect etchings, ſeveral of which were for the collection of prints, well known by the name of *the cabinet of Teniers*. I ſhall mention alſo the *triumph of Bacchus*, a middling-ſized plate, length-ways, from Rubens.

JOSEPH PORTA.

Flouriſhed,

He is ſpoken of by Papillon, as an excellent engraver on wood. I have by him, ſays my author, "a beautiful *Academie des Sciences*, inſcribed in this "manner, *Joſeph Porta Gorfagninus*."

THOMAS

THOMAS PORTER.

Flouriſhed, 1600.

By this artiſt, who was apparently a native of England, we have a large plan of London, &c.

P O R T I O.

Flouriſhed, 1700.

The name of a very indifferent engraver, affixed to ſome few portraits, and other plates for books. He flouriſhed apparently about the commencement of the preſent century.

PORTRE. See PAUTRE.

P O R T U C A L.

Flouriſhed,

This name is affixed to an old German engraving, in which the ſtyle of Aldergraver is indifferently copied. It is a ſmall upright plate, and repreſents a *female figure weeping*, and pouring water from a cup. It is very doubtful however, whether this inſcription be intended for the name of the engraver, or not.

ELIAS PORZEL.

Flouriſhed, 1700.

An engraver on wood, who reſided at Nuremberg. His marks are given upon the plate at the end of the volume. I have this article from profeſſor Chriſt, who has not ſpecified any of his works.

POST. See POOST.

POT. See PODESTA.

H. POTHOVE.

Flouriſhed,

By this artiſt we have ſeveral indifferent portraits in mezzotinto.

PAUL POTTER.

Born, 1625. Died, 1654.

He was born at Enkhyſen; and excelled in painting landſcapes and cattle. He learned the principles of the art from his father Peter Potter, who was a painter of no extraordinary talents; but the genius of the ſon ſupplied the want of ability in the father; ſo that from his inſtructions, and an aſſiduous ſtudy of nature, he arrived at a great degree of perfection; and his works are held in the higheſt eſtimation. He died at Amſterdam, A. D. 1654, aged only 29 years.

We have ſeveral admirable etchings, drawn with great ſpirit, and executed in a moſt maſterly ſtyle, by this artiſt; and, among them, the following:

A ſet of five ſmall plates of *horſes*, length-ways.

A ſet of eight plates, length-ways, repreſenting *cows*, *oxen*, *and other domeſtic animals*.

A ſet of *plants* and *flowers*, &c. the ſame.

A conſiderable number of this artiſt's compoſitions were well engraved by Marc de Bye.

POULLEAU.

Flouriſhed, 1760.

A modern French engraver of architecture.

GEORGE POWLE.

Flouriſhed, 1776.

A modern Engliſh artiſt, who was pupil to Worlidge, and engraved in his ſtyle ſeveral portraits; among others, that of Sir *Robert Berkley*.

ROCCO POZZI.

Flouriſhed, 1750.

A modern Italian artiſt, concerned in the engravings made for the collection, entitled, *Muſeo Florentino*. He alſo engraved ſeveral of the plates for the *Antiquities of Herculaneum*, publiſhed at Naples.

STEPHEN DE PRAET.

Flouriſhed,

An engraver of no great merit, who ſeems chiefly to have confined himſelf to portraits. His name is affixed to the *head of a Jew rabbi*, from G. Hondius, executed very neatly, but in a ſtiff, dry ſtyle.

PRANKER.

Flouriſhed,

A modern Engliſh artiſt, who engraved much for the bookſellers. We have few detached pieces by him; and they are not very valuable.

JOHN DANIEL PREISLER.

Flouriſhed, 1720.

A German artiſt, who, if he was not a native of Nuremberg, reſided there. His chief engravings ſeem to have been portraits. They have not, however, any peculiar excellence to recommend them.

DANIEL PRIESLER; another artiſt, and probably of the ſame family; he was alſo an engraver.

JOHN

JOHN JUSTIN PREISLER.

Flouriſhed, 1750.

He was the ſon of John Daniel Preiſler, mentioned in the preceding article, and a native of Nuremberg. He reſided in Italy a conſiderable time, and is ſpoken of as a painter; but, I ſuppoſe, he is better known by his engravings, than his pictures. The following are by him: a ſet of *antique ſtatues* preſerved at Rome, from the deſigns of Bouchardon, conſiſting of 50 ſmall upright plates. Part of the plates of *ceilings*, from the pictures of Rubens, painted in the Jeſuits church at Antwerp, with the frontiſpiece, containing the *portraits of Rubens and Vandyck*; the whole collection conſiſting of twenty ſmall plates, length-ways.

GEORGE MARTIN PREISLER.

Flouriſhed, 1750.

A younger ſon of John Daniel Preiſler, and brother to John Juſtin Preiſler, mentioned above. He was alſo a native of Nuremberg, and an engraver. We have by him a ſet of *antique and modern ſtatues at Rome and at Florence*, engraved from the drawings, which John Martin Preiſler his brother made, while he reſided in Italy, conſiſting of twenty-one middling-ſized upright plates; and alſo a conſiderable number of portraits.

VALENTINE DANIEL PREISLER.

Flouriſhed, 1750.

Another ſon of John Daniel Preiſler, and brother to the two laſt mentioned artiſts. He was alſo a native of Nuremberg, and an engraver. His works conſiſt chiefly of portraits and book-plates.

JOHN MARTIN PREISLER.

Flouriſhed, 1760.

A fourth ſon of John Daniel Preiſler. He was born at Nuremberg, and learned the art of engraving, conjointly with his brothers, from his father. He went to Paris in order to improve himſelf; but ſome time afterwards, being invited into Denmark, he went thither, and eſtabliſhed himſelf at Copenhagen, where he was living 1770. His ſtyle of engraving was clear and neat; but feeble, and without ſufficient depth of colour to produce a pleaſing effect. The following prints, among others, are by him:

Chriſt carrying the croſs, a large plate, length-ways, from Paolo Veroneſe.

Semiramis putting the crown of Ninus upon her own head, a large upright plate, from Guido. Theſe two prints were for the collection from the Dreſden Gallery.

A battle, a large plate, length-ways, from Parocel.

A Bacchanal, from Pierre, the ſame.

A conſiderable number of portraits, &c.

ANTO-

ANTONIO JOSEPH DE PRENNER.

Flouriſhed, 1730.

This artiſt was a native of Vienna, and is ſpoken of as a painter. After the death of Mannl, he undertook, in conjunction with Andrea Altamonte, Francois Stampart, and others, to engrave the pictures in the Imperial collections at Vienna; which prints were publiſhed in four ſets in folio. Prenner etched, or engraved in mezzotinto, as occaſion required; but his etchings are ſuperior to his mezzotintos. We have alſo by him a conſiderable number of portraits and other ſubjects.

GASPAR DE PRENNER.

Flouriſhed, 1746.

This artiſt, who was probably a relation to A. J. de Prenner, mentioned in the preceding article, reſided at Rome. We have by him ſeveral hiſtorical etchings, neatly finiſhed with the graver. They are middling-ſized plates, length-ways, and dated 1746. He alſo engraved ſeveral of the plates for the *Muſeo Florentino*, &c.

THOMAS PRESTON.

Flouriſhed, 1730.

An Engliſh artiſt of no extraordinary abilities. His name is affixed to a ſmall upright etching, ſlightly executed, repreſenting the *head of Mr. Pope*, as a buſt. He alſo engraved the portrait of *Admiral Blake*, with ſhipping beneath it.

NICHOLAS PREVOST.

Flouriſhed, 1700.

Florent le Comte ſpeaks of this artiſt as a painter. He tells us, that he was a ſcholar of Claude Vignon, and that he etched ſix ſmall plates; but the ſubjects are not ſpecified.

S. PREVOST, a modern engraver, who, as Baſan informs us, engraved a conſiderable number of *Vignettes*, and other book plates, from the deſigns of Cochin; alſo the frontiſpiece to the large Encyclopedia, publiſhed at Paris, from the ſame maſter.

F. DES PREZ.

Flouriſhed, 1573.

He reſided at Paris, where he publiſhed a very large upright map, or plan, of the town of Rochelle, with the additional fortifications, made at the time it was beſieged in the civil wars, A. D. 1573. It is very rudely cut on wood by himſelf, as we find by the following inſcription: *A Paris par F. des Prez rue Montorgueil au bon Paſteur.*

PRICE.

Flouriſhed,

An obſcure artiſt of no merit, by whom we have, among others, the *portrait of Duncan Campbel*, very indifferently executed.

ROBERT PRICKE.

Flouriſhed, 1675.

This artiſt was one of the ſcholars of Wenceſlaus Hollar, whoſe ſtyle of etching he imitated. He publiſhed, according to Vertue, a book of architecture by Pierre le Muers, for which he engraved the plates.

THOMAS PRIEST.

Flouriſhed, 1738.

He was a landſcape painter, and reſided at Chelſea, near the Ferry, where he publiſhed, September 5, 1738, a ſet of eight *views of Chelſea, Mortlake*, and other towns upon the banks of the Thames. They are middling-ſized plates, length-ways, and ſlightly executed in a very rough, but ſpirited ſtyle.

FRANCESCO PRIMATICCIO.

Born, 1490. Died, 1570.

He was of a noble family, and born at Bologna. His firſt ſtudies in the art of painting were made at his native city. He afterwards went to Mantua, where he became the ſcholar of Giulio Romano, and was the moſt ſucceſsful of all his diſciples: he excelled in hiſtorical painting.

He was in great favour with Francis the Firſt of France, and employed by him to collect antiquities for him at Rome; which commiſſion he executed greatly to that monarch's ſatisfaction.

Many of Primaticcio's pictures are in the Royal Palace at Fontainbleau. As a reward of his merit, he was made abbot of St. Martins at Troyes, and lived in very great ſplendour.

I own I am doubtful if this artiſt ever etched; but as ſome have affirmed that he did for his amuſement, I have given the marks attributed to him by profeſſor Chriſt and others, at the end of the volume. But it is to be obſerved, that very few of them, at any rate, can properly belong to him as an engraver.

JOHN BAPTIST LE PRINCE.

Flouriſhed, 1760.

A modern French artiſt, who having reſided ſeveral years in Ruſſia, drew many views of that country, as well as the different habits of the people; on his return to France he etched and publiſhed them. They were, as Baſan informs us, well received by the public.

JOHN BALTHAZAR PROBST.

Flouriſhed, 1734.

This artiſt was a native of Germany. He worked principally with the graver, in a neat, ſtiff ſtyle, without much taſte. We have by him part of the engravings taken from the antique marbles at Dreſden, in large folio, publiſhed A. D. 1733. alſo part of the plates of *birds* and *beaſts*, &c. which were in the menagery of Prince Eugene, in folio, publiſhed A. D. 1734.

CAMILLO PROCACCINI.

Born, 1546. Died, 1626.

This artiſt was born at Bologna, and apparently learned the firſt principles of painting from his father Ercole Procaccini. He excelled in hiſtorical compoſitions; and his pictures are very highly ſpoken of, though ſome faults, particularly that of want of proportion in his figures, are attributed to him. He reſided chiefly at Milan, where he painted a great number of pictures, and died in that city, at the advanced age of 80.

He amuſed himſelf much with the point; and his etchings are executed in a bold, maſterly ſtyle. The heads of his figures are often admirable, and the other extremities very finely marked. The following, among others, are by him:

A repoſe of the holy family, in which Joſeph is repreſented in the front; a foreſhortened figure lying upon the ground, and leaning upon the ſaddle of the aſs; a middling-ſized plate, length-ways.

Another *holy family, in which Joſeph is repreſented preſenting an orange to the infant Chriſt*; a ſmall upright plate.

A holy family, in which the Virgin is ſuckling the Infant; a ſmall plate, length-ways.

The transfiguration of our Saviour; a large upright plate.

St. Francis receiving the ſtigmatics; the ſame, dated 1592. Juſtin Sadeler engraved the ſame compoſition.

GIULIO CESARE PROCACCINI.

Born, 1548. Died, 1626.

The ſon of Ercole Procaccini, and brother to Camillo, mentioned in the preceding article. He learned the firſt principles of painting from his father; but completed his ſtudies under the direction of the Carraccii. He excelled in hiſtorical compoſitions; and his works are held in high eſtimation. He etched, for his amuſement, a ſmall upright plate, repreſenting *the Virgin with the infant Chriſt*.

ANDREA PROCACCINI.

Born, Died, 1739.

This artiſt, who was of the ſame family with thoſe mentioned in the two laſt articles, was born at Rome. He became the diſciple of Carlo Maratti, and

and ſucceeded in hiſtorical painting. He reſided ſome time at Madrid, where he died. We have ſeveral engravings by this maſter; and, among others,

The birth of Bacchus, a middling-ſized plate, length-ways, from C. Maratti.

Diana hunting; the ſame, from the ſame.

Diogenes caſting away his cup; a middling-ſized upright plate, from the ſame painter.

C. PRONCK.

Flouriſhed, 1720.

He was a native of Holland. We have, engraved by him, ſeveral *views* of various ſizes.

JAQUES PROU.

Flouriſhed, 1660.

He was a native of France, and learned the principles of painting from Sebaſtian Bourdon. While he reſided with that maſter, he engraved a ſet of ſix middling-ſized *landſcapes*, length-ways, painted by him.

PROUD.

Flouriſhed, 1760.

An artiſt of no note, who reſided in England, and engraved title pages, with other book-plates, alſo ſome few portraits; and among them that of *Sarah Philips*, dated 1758.

PRUNEAU.

Flouriſhed, 1770.

An obſcure engraver, who ſeems to have confined himſelf to portraits. We have by him the portrait of *Albert Hollar*, and that of *Gerrard Van Swieten*, architect to the Emperor of Germany.

MICHAEL PUCHLER.

Flouriſhed,

The name of an engraver, affixed to the portraits of *Leopold, Emperor of Germany*, and *Eleonora Magdelena Thereſia, his Empreſs*. They are inſcribed in this manner: *Michael Puchler Gave Suevus inv. et fecit.*

CHARLES DU PUIS, or DU PUY.

Flouriſhed, 1730.

This artiſt was a native of France, and a man of ſuperior abilities. He drew correctly. The extremities of his figures are marked in a maſterly ſtyle, and the heads finely characteriſed. His prints are not very highly finiſhed; they are etched with much taſte, and completed with the graver, in a bold, free ſtyle. The following, among many others, are by this ingenious artiſt:

St. John preaching in the deſert, a large plate, length-ways, for the Crozat cabinet.

Ptolemy Philadelphus giving liberty to the Jews; a large plate, length-ways, from Noel Coypel.

Alexander Severus giving corn to the Romans in time of famine; the ſame, from the ſame.

Earth and *air*, two large plates, length-ways, from Louis de Boullogne; companions to *fire* and *water*, engraved by Deſplaces from the ſame maſter.

Some *portraits*, and various other ſubjects, from different painters.

NICHOLAS DU PUIS.

Flouriſhed, 1750.

This artiſt was younger brother to the former, and reſided at Paris at the time Baſan publiſhed his Dictionary of Engravers. He engraved in a ſtyle much reſembling that of his brother; but was not equally ſucceſsful. We have by him,

The adoration of the wiſe men; a middling-ſized upright plate, from Paolo Veroneſe.

A paſtoral, from Georgione; a middling-ſized plate, length-ways. Theſe two are for the Crozat collection.

The marriage of the Virgin; a middling-ſized upright plate, from Carlo Vanloo.

Æneas ſaving his father Anchiſes; the ſame, from the ſame.

Several *portraits*, and a variety of other ſubjects, from Pierre, and other maſters.

JOHN PUNT.

Flouriſhed, 1750.

A Dutch engraver of no great note, by whom we have a ſet of 36 prints, engraved from the drawings, which Jacob de Wit made after the pictures painted by Rubens in the church of the Jeſuits at Antwerp. Alſo *the aſcenſion of our Saviour*, from Sebaſtian Ricci; a middling-ſized upright plate, for the Dreſden collection.

RICHARD PURCELL.

Flouriſhed, 1760.

An Engliſh engraver of mezzotintos, by whom we have ſeveral *portraits* from Sir Joſhua Reynolds, and other painters.

J. G. PUSCHNER.

Flouriſhed, 1670.

An engraver of portraits, whoſe labours were confined to plates for books, which he executed in a very indifferent manner. He appears to have been a native of Nuremberg. Specimens of his works may be ſeen in a folio volume, entitled, *Icones virorum omnium ordinum eruditione*, &c. publiſhed at Nuremberg.

QUA-

Q.

QUADRATA.

Flouriſhed,

HE is mentioned as an engraver on wood by Papillon, who informs us, that he had ſeen ſome of his works; which however he has not ſpecified. He calls him *Quadrata de Perone.*

PETER QUAST.

Flouriſhed, 1638.

He was a Flemiſh painter, and engraved from his own compoſitions a ſet of *beggars*, and other *groteſque* ſubjects, which are executed in a bold, ſpirited, but incorrect ſtyle, bearing ſome reſemblance to that of Callot. We have alſo ſome few prints by him, from the deſigns of S. Savery, and other maſters. See the monograms adopted by Quaſt, compoſed of a P. and a Q. joined together, upon the plate at the end of the volume.

ISABELLA QUATREPOMME.

Flouriſhed, 1521.

This lady, who appears to have been a native of Rouen, engraved on wood. Papillon mentions by her the *frontiſpiece* to an old Calendar, with a figure of *Janus*, tolerably well executed. Her monogram, or rebus, is ſingular enough, being an apple with a figure of 4 upon it, to expreſs her name. See the plate at the end of the volume.

CRISPIN VANDEN QUEBORN, or QUEBOOREN.

Flouriſhed, 1630.

He is ſaid to have been a native of Flanders. He confined himſelf principally to the engraving of portraits; and worked with the graver only, in a ſtiff, unpleaſing ſtyle. Some of his prints however are not deſtitute of merit. I ſhall mention only the following: The portrait of *William I. Prince of Orange*, after Cornelius Viſſcher the painter. This has been falſely attributed to Cornelius Viſſcher the engraver, and added to his works. The portrait *of Juliana Princeſs of Heſſe.* Alſo part of the plates for *Thibault's Academie de L'eſpee*, printed at Antwerp, 1628.

ERASMUS QUELLINUS.

Born, 1607. Died, 1678.

He was a native of Antwerp; and, manifeſting early in life a genius for the arts, was placed in the ſchool of Rubens. He ſucceeded in hiſtorical

painting, and in landſcapes, the latter eſpecially are excuted in a very maſterly ſtyle. We have ſeveral etchings by him, among which are ſome few *portraits*, and a ſmall plate, length-ways, repreſenting *Sampſon killing the lion*, from Rubens.

HUBERT QUELLINUS.

Flouriſhed, 1655.

He was of the ſame family with the preceding artiſt, and brother to Artus Quellinus, the ſculptor. He etched in a very peculiar ſtyle, bearing ſome reſemblance to that of Soutman, and finiſhed his plates very neatly with the graver. We have by him a ſet of *ſtatues*, which Artus Quellinus cut in marble, for the Stadthouſe at Amſterdam. They are in folio, and marked with the initials of both the artiſts' names in this manner: A. Q. H. Q.

ANTHONY QUILLART.

Flouriſhed, 1730.

He was a native of France, and a painter. He died at Liſbon, according to Baſan, in the flower of his age. He engraved, from his own deſigns, the pompous funeral of *Don Nuno Olivares Percira*, and all the other plates belonging to the deſcription of it, publiſhed at Liſbon, 1730.

QUINTILIEN.

Flouriſhed,

He engraved, ſays Florent le Comte, certain plates after Callot, in a very maſterly ſtyle; to which however he did not chuſe to affix his name.

WILLIAM DE LA QUEWELLERIE.

Flouriſhed, 1680.

He was probably a goldſmith. We have by him a ſet of very ſmall engravings, repreſenting *ornamental croſſes*, and other deſigns for jewellery, neatly engraved with black back-grounds. His name is written at length upon the frontiſpiece, in this manner: *Guilhelmus de la Quewellerie fecit, An. Dni.* 1680. On the other plates he has fixed the initials only thus, G. D. L. Q.

HAR. HIND QUITER.

Flouriſhed,

He was probably a Dutchman; but he engraved in mezzotinto ſeveral Engliſh portraits; ſome of which he profeſſes to have drawn from the life. They are however very badly executed. I ſhall mention only *Sir Leoline Jenkins*, from his own drawing; and *Queen Catherine*, from Lely.

R.

JOHN RABEL.

Flouriſhed, 1588.

He was a native of Paris, and is ſpoken of as a painter. His works however do not appear to have been held in any great eſtimation. According to profeſſor Chriſt, he publiſhed many of his deſigns, engraved on wood; but the ſubjects are not ſpecified; neither are we informed, whether they were engraved by himſelf. I have ſeen an indifferent copy on copper of the martyrdom of St. Laurence, from the engraving made by Marc Antonio after Baccio Bandinelli. It is not ſo large as the original; and this inſcription is upon a ſtone at the bottom: *Jo. Rabell Bellonacus lute Pariſii.* Thomas de Leu and Charles de Mallery engraved from the deſigns of this artiſt.

DANIEL RABEL.

Flouriſhed,

He was the ſon of John Rabel mentioned in the preceding article, from whom apparently he learned the principles of painting and engraving. His beſt productions were landſcapes; many of which were engraved by the contemporary artiſts. We have alſo a conſiderable number of etchings, in a ſtyle bearing ſome reſemblance to that of Iſrael Sylveſtre, by his own hand. They conſiſt chiefly of landſcapes, into which he often introduced ſmall figures with great ſucceſs.

ABRAHAM RADEMAKER.

Born, 1675. Died, 1735.

He was a native of Amſterdam, and an excellent painter of landſcapes and views in Holland. It is remarked of him, that he arrived at great perfection in the art of painting, without the aſſiſtance of a maſter. He alſo painted in water colours, and made drawings in Indian ink, with the greateſt ſucceſs. His works are held in very high eſtimation.

We have a ſet of ſmall *etchings of views in Holland and the Netherlands*, executed in a very maſterly ſtyle, by this great artiſt, which, when complete, form two ſmall quarto volumes. They were publiſhed at Amſterdam, A. D. 1731.

BERNARDINO RADI.

Flouriſhed, 1618.

The name of an engraver, affixed to a ſet of *architectal ornaments, monuments*, &c. publiſhed at Rome 1618. The title runs thus: *Varie inventioni*

ventioni per depoſiti di Bernardino Radi Cortoneſe. They conſiſt of ſlight, haſty etchings.

RADIGUES.

Flouriſhed, 1760.

A modern French engraver, who, according to Baſan, came into England; from whence he went to Holland, and, laſtly, to Ruſſia, where he reſided at the time that author wrote his Dictionary of Engravers. We have, among other prints by him, a middling-ſized plate length-ways, repreſenting *Angelica* and *Medora*, after Aleſſandro Fiarini, for the collection of prints engraved from the pictures in the Dreſden Gallery.

P. RAEFUS, or RAEFE.

Flouriſhed, 1575.

An ancient engraver on wood, who, according to Papillon, was a native of Paris, and executed the greateſt part of the cuts for a Coſmographical Work in folio by Andre Thevet. He is ſpoken of as a man of ability; and the extreme neatneſs of his engravings is highly commended. He ſeldom ſigned his name at length, but uſually ſubſtituted the initials in this manner, P. R.

FRANCIS RAGOT.

Flouriſhed,

This artiſt was a native of France. His chief excellence lay in copying the engravings of Scheltius a Bolſwert, Paul Pontius, and other maſters, who worked for Rubens and Vandyck; which he did with ſuch accuracy, that his prints are frequently paſſed upon the unwary collectors for the originals, eſpecially when he could procure the counter-proofs of the original prints. I have already ſpoken of this artiſt under the article Scheltius a Bolſwert, to which the reader is referred. He engraved about forty of theſe copies. We have alſo ſome few *portraits* by him.

FRANCESO MARIA RAIBOLINI, called FRANCESO FRANCIA.

Born, 1450. Died, 1518.

A celebrated painter of Bologna, from whoſe deſigns Marc Antonio engraved a conſiderable number of plates. It is ſaid, that hearing of the great reputation, which Raphael had acquired at Rome, he was very deſirous of ſeeing ſome of his works; and his curioſity was gratified in the following manner: Raphael, being employed to paint a picture of *St. Cecilia*, for the church of St. Giovanni in Monte at Bologna; when he had finiſhed it, he ſent it to Raibolini, with a complimentary letter, intreating him to overlook the fixing of it in its proper place. Pleaſed with this commiſſion, he opened the caſe, and ſurveyed the painting, but with the utmoſt aſtoniſhment; and being convinced of the ſuperiority of the genius of

of Raphael, when compared to his own, he pined away with grief, and died ſoon after. However he faithfully executed the charge impoſed upon him, by carefully ſuperintending the putting up of the picture. It is ſaid by ſome authors, that Raibolini himſelf engraved, and uſed a monogram much reſembling that of Marc Antonio; but this is certainly a miſtake. Thoſe prints are, with the greateſt juſtice, attributed to Marc Antonio, who might probably be aſſiſted by Raibolini, as he moſt aſſuredly, in the early part of his life, worked from the deſigns of that maſter.

MARC ANTONIO RAIMONDI.

Born, 1487. Died,

The family name of this juſtly celebrated artiſt was Raimondi; but he is more generally known by his baptiſmal names, Marc Antonio, only. Very few of the circumſtances of his life have reached our time; and thoſe are related by Vaſari, who, however, has omitted to record either the year of his birth or of his deceaſe. He was born at Bologna, and, according to the moſt probable conjecture, about the year 1487, or 1488.

His firſt maſter was Franceſo Francia, or Raibolini, mentioned in the preceding article, from whom he learned the principles of drawing; and he ſucceeded ſo happily under his tuition, that the cognomen of *Francia* was added to his own name. It does not appear from whom he learned the art of engraving; but it was probably from ſome goldſmith in Bologna; becauſe his firſt eſſays with the graver were to embelliſh the ſilver ornaments, worn at that time on the girdles, and other parts of the dreſs.

Among his firſt engravings on copper are placed the *four heroes*, and *Pyramus and Thiſbe*, dated 1502. Theſe, as well as ſeveral of his early works from the deſigns of Francia, were probably executed before his departure from Bologna.

Being deſirous of improving himſelf by travelling, he went to Venice, where he firſt met with the works of the German engravers, particularly a ſet of wood cuts by Albert Durer, repreſenting the *life and paſſion of our Saviour*. Theſe pleaſed him ſo much, that he purchaſed them, though they coſt him nearly all the money he had brought with him; and he copied them with great exactneſs on copper. The deception, it ſeems, anſwered well to Marc Antonio; for, we are told by Vaſari, that they were frequently ſold for the originals. This circumſtance, according to the ſame author, coming at laſt to the ears of Albert Durer, he complained to the ſenate of Venice of the injury which he had ſuſtained; but all the redreſs he could obtain was, that Marc Antonio ſhould not, for the future, add the cypher or monogram of Albert Durer to any of the copies he might make from his engravings.

This ſtory, if true, is not without its difficulties; and one of the moſt ſtriking is, that the copies, which Marc Antonio made from the *life and paſſion of Chriſt*, by Albert Durer, have not the mark of that artiſt at all upon them, but the cypher of Marc Antonio only. Vaſari indeed might have miſtaken

the life of Chriſt, for *the life of the Virgin*, by Albert Durer; becauſe Marc Antonio copied them both with equal preciſion. The latter are much larger than the former, and have the monogram of Albert Durer repreſented in the ſame manner as upon the originals; and to theſe Marc Antonio has not put his own cypher, except upon the laſt plate; but even that has the monogram of Albert Durer alſo. Of courſe, theſe prints will much better agree with the ſtory above related, than thoſe mentioned by Vaſari.

When Marc Antonio quitted Venice, he went to Rome, where his meri ſoon recommended him to the notice of Raphael, who not only employed him to engrave a conſiderable number of his deſigns, but aſſiſted him in tracing and correcting the outlines upon the plates. The firſt plate he engraved from a drawing of Raphael's was *Lucretia ſtabbing herſelf*, in which he ſeems to have exerted all his abilities to make it neat and delicate. Soon afterwards he executed the plate of *the judgment of Paris*, which, though not ſo neat as the former, has more freedom and ſpirit. Raphael himſelf was ſo perfectly well pleaſed with the works of this admirable engraver, that he ſent many ſpecimens of them, as a complimentary preſent, to Albert Durer, which he thought well worthy of his acceptance.

The great reputation, which Marc Antonio acquired, under the patronage of Raphael, brought many young Italian artiſts to Rome, in order to ſtudy under him; and among them were the following: Agoſtino de Muſis, Marc de Ravenna, Giulio Bonaſoni, Niccolo Beatrici, and Enea Vico; who all of them became his pupils, and as his name began to be known abroad, Bartolemeo Beham, George Penz, and James Binck, with others, natives of Germany, came into Italy, and frequented his ſchool.

After the death of Raphael, Marc Antonio was employed by Julio Romano, who, during the life of Raphael, would not ſolicit him to engrave from his deſigns, leſt he ſhould have offended his maſter, for whom he had the moſt profound reſpect. And it was by engraving the beaſtly deſigns of Julio Romano, for which the poet Aretin compoſed verſes equally lewd and libidinous, that Marc Antonio ſo highly offended Pope Clement VII. that he was caſt into priſon; from whence he was releaſed with great difficulty, at the interceſſion of Cardinal Julius de Medicis, and Baccio Bandinelli the ſculptor, who was at that time employed by the Pope.

After his releaſe from priſon, Marc Antonio, to manifeſt his gratitude to Bandinelli, engraved, from a picture of his, that admirable print, repreſenting *the martyrdom of St. Laurence*; and ſucceeded ſo happily, correcting carefully ſeveral faults, which were in the picture, that the Pope, who was a great lover of the arts, upon ſeeing an impreſſion from the plate, pardoned his offence entirely, and took him under his protection. We now ſee our artiſt in the zenith of his good fortune; but his decline was ſtill more ſudden than his advancement; for the city of Rome being taken, by aſſault, by the Spaniards, A. D. 1527, Marc Antonio loſt in the pillage all the wealth he had accumulated. He retired afterwards to Bologna, where perhaps he died; but of this there is no certain account. The laſt dated print we have by him is, *the battle of the Lapithæ*, engraved 1539, after which

which time we hear no more of him, or of his works. Malvaſia indeed affirms, that he was aſſaſſinated by a nobleman of Rome, becauſe he had, contrary to his engagement, engraved a ſecond plate of *the murder of the Innocents*, after a deſign of Raphael. This deſign was certainly twice engraved by Marc Antonio, with very ſmall variations, as will be mentioned below. Baldinucci, following Malvaſia, mentions this ſtory, and adds, that Marc Antonio was married; and that his wife was alſo an engraver. But the total ſilence of Vaſari, upon a circumſtance of ſuch an extraordinary nature, renders it, at leaſt, exceedingly doubtful.

I have already ſpoken of the merit of this excellent artiſt, in the eſſay at the beginning of this volume. I ſhall only add here, that I conſider him as one of the moſt extraordinary engravers that ever lived. The purity of his outlines, the correctneſs with which the extremities of his figures are marked, and the beauty and character which appear in the heads, prove him to have been a man of great taſte and ſolid judgment, as well as a perfect maſter of drawing. Theſe beauties, without doubt, appear moſt ſtriking in his works from Raphael; which obſervation ſeems greatly to confirm the common report of his being much aſſiſted by that great maſter.

The works of Marc Antonio are exceedingly numerous; and almoſt every one of them have their peculiar merit; it would therefore be impoſſible to ſucceed in an attempt to ſelect a ſhort liſt of his beſt prints: for this reaſon, I ſhall only take notice of a few, divided into four claſſes, which may properly be attended to in the arrangement of his works. The difference, however, will not be eaſily ſeen, but upon the examination of good impreſſions; for his neateſt plates, when retouched, appear to be coarſe, hard, and diſagreeable.

Claſs the firſt: his copies from the engravings by other maſters, namely,

The life and paſſion of Chriſt, conſiſting of thirty-ſix ſmall upright plates, from Albert Durer, but without the monogram of that maſter.

The life of the Virgin Mary, conſiſting of ſeventeen upright plates in folio, from Albert Durer, with his monogram; and on the laſt plate Marc Antonio has added his own cypher.

Claſs the ſecond: his early engravings, as well from Francia, as from other maſters. Among them are,

St. George and the dragon; a middling-ſized plate, length-ways, marked at the bottom in rude letters, MAR. ANT. the N and T being joined together. This is the only print, that has his name ſo nearly at length, and is thought to be engraved from his own deſign.

The four heroes; four ſmall upright plates, repreſenting *Curtius*, *Horatius*, *Scipio Africanus*, and *Titus Veſpaſian*, ſuppoſed to be his firſt attempts with the graver on copper.

Pyramus and Thiſbe; a middling-ſized plate, nearly ſquare, dated 1502, from Franceſo Francia.

Apollo leaning upon the ſhepherd Hyacinthus, accompanied by a little Cupid; a middling-ſized upright plate, with the date 1506; to which is added *Ae*

19, from whence it is reaſonably conjectured, that he was 19 years of age, when he engraved this plate.

Claſs the third: his neateſt engravings, whether from Raphael, or other maſters; among theſe may be placed,

Adam receiving the forbidden fruit from Eve, after a deſign by Raphael. This plate is copied, and placed at the title of the preſent volume.

God appearing to Noah; a middling-ſized upright plate, from the ſame painter.

The ſlaughter of the Innocents; a large plate, length-ways, from the ſame. This ſubject was engraved a ſecond time by Marc Antonio; and above the trees, towards the right-hand-ſide of the print, he has added in the ſecond plate, a ſmall pointed tree, ſomewhat reſembling a yew tree, called in Italian *la felcetta*, and in French *la fougere*, or *le chicot*. The laſt, I think, is not only the ſcarceſt, but the beſt of the two prints.

The body of Chriſt, repreſented as lying upon a part of the tomb, with the Virgin ſtanding by him exceedingly ſorrowful; a middling-ſized upright plate, from the ſame. This ſubject was engraved by Marc Antonio a ſecond time, with ſeveral variations; but the moſt ſtriking is the face of the Virgin, who is repreſented much younger than in the former; and her right arm is not covered with drapery: it is therefore diſtinguiſhed by the appellation of *the Virgin with the naked arm*.

The martyrdom of St. Laurence; a large plate, length-ways, from Baccio Bandinelli.

St. Cecilia; a ſmall folio upright plate, from a deſign by Raphael, very different from the picture painted by that artiſt, which is at Bologna.

Neptune riſing from the ſea to calm the tempeſt, in which Æneas and his companions were ſhipwrecked. It is ſurrounded by a ſpecies of border, in which are nine compartments, containing as many little ſubjects, taken from the Æneid of Virgil, from the ſame artiſt.

The judgment of Paris; a large plate, length-ways, from the ſame painter.

Lucretia ſtanding, and holding the poniard in her right hand; a ſmall folio plate, from the ſame.

The fourth claſs: thoſe which he has executed in a bolder and ſlighter ſtyle.

Joſeph eſcaping from Potiphar's wife; a middling-ſized plate, length-ways, from Raphael.

The Virgin ſeated with Elizabeth and St. John, to whom the infant Chriſt is giving the benediction. A large palm tree appears in the back-ground; whence this print is diſtinguiſhed by the appellation of *the Virgin of the Palm*; a ſmall upright plate, from the ſame.

Chriſt ſeated at the entry of the temple, with the Virgin Mary and Mary Magdalen approaching him by a flight of ſteps; the ſame, from the ſame. This print is commonly known by the appellation of *the ſteps*.

A holy family. The Virgin is repreſented *ſitting, holding the infant Chriſt upon her lap, with St. John before him, Joſeph appears behind, ſeated upon the ſaddle of his aſs*; a large upright plate, from the ſame. This print

is moſt commonly known by the appellation of *the Virgin with the long thigh.*

St. Paul preaching at Athens, a middling-ſized plate, length-ways, from the ſame. This is the deſign firſt made for the cartoon repreſenting the ſame ſubject.

Mount Parnaſſus; a large plate, length-ways, from the ſame, &c.

There are alſo ſeveral very excellent *portraits* by this artiſt; and, among them, that of *Aretin the poet:* a very beautiful performance. See all the marks and monograms, uſed by Marc Antonio, on the plate at the end of the volume. But a conſiderable number of his engravings are without any mark or cypher.

It is to be remarked, that after the plates of Marc Antonio were taken from the ſtock of Tomaſo Barlacchi, they came into the hands of Antonio Salamanca, and from him to Antonio Lafreri; from thence to Nicholas Van Aelſt; and, laſtly, they became the property of Roſſi, or de Rubeis; at which time they were almoſt totally worn up. Thoſe impreſſions from the plates of Marc Antonio are conſtantly the beſt, which have not the name of any publiſher upon them. Baron Heineken, in his *Dictionnaire des Artiſtes dont nous avons des Eſtampes*, printed at Lipſig, A. D. 1778, has made a complete liſt of this artiſt's works, with a particular deſcription of each print. It is drawn up in a very accurate and ſkilful manner; and to it the reader is referred for full information upon this ſubject.

JOHN DE RAM.

Flouriſhed,

The name of a modern engraver on copper, mentioned by profeſſor Chriſt; but his works are not ſpecified. He uſed the initials I. R.

CLAUD RANDON.

Flouriſhed, 1710.

By this engraver, who reſided at Rome, we have ſeveral of the plates of antique and modern ſtatues for the collection in folio, publiſhed by Roſſi, with ſeveral other ſubjects, from Paſſebon and other maſters.

DONATI RASGIOTTI.

Flouriſhed,

By this artiſt, ſays Florent le Comte, we have ſome engravings, particularly an *alphabet* repreſented by figures.

RASPENTINO.

Flouriſhed,

A name affixed to a *portrait of Mary de Medicis.*

AARON RATHBURNE.

Flouriſhed, 1610.

He was probably a native of England. He engraved, conjointly with Roger Bruges, *a map of London and Weſtminſter*, for which they obtained a patent, A. D. 1611.

SIMON FRANCOIS RAVENET.

Born, 1706. Died, 1774

This ingenious artiſt was a native of France, where he learned the principles of drawing and engraving. He came into England about the year 1750, and ſettled in London. In the latter part of his life he reſided at Mother Red Cap's, near Kentiſh Town, where he died. He was a man of a very amiable diſpoſition, and greatly reſpected by all that knew him. His widow is ſtill living, by whom he had a ſon and a daughter. The latter is married to Mr. Picot, a native of France, and an engraver, ſettled at London.

Mr. Ravenet is juſtly conſidered as a very excellent artiſt. He gave great colour and brilliancy to his engravings, and finiſhed them with much preciſion. He drew correctly; but in a mannered ſtyle; and the outlines of his figures are ſometimes rather too ſharply marked, which hurts the harmony of the effect. The following may be reckoned among his beſt prints:

The Prodigal Son; a large upright plate, from Salvator Roſa.

Lucretia deploring her misfortunes before her relations; a middling-ſized upright plate, from A. Caſali.

The manifeſtation of the innocence of the Princeſs Gunhilda; its companion, from the ſame.

The death of Seneca; a large plate, length-ways, from Luca Giordano.

The Arcadian ſhepherds; a middling-ſized upright plate, from N. Pouſſin.

The portrait of Lord Camden; a whole length, from Sir Joſhua Reynolds; and a variety of other plates from different maſters, many *portraits*, and a very conſiderable quantity of *vignettes*, and other book-plates, from Hayman, &c.

SIMON RAVENET.

Flouriſhed, 1760.

He was the ſon of Simon Francois Ravenet, mentioned in the preceding article, and was inſtructed by his father in the art of engraving, at the time he reſided in England. When he had made ſufficient progreſs to ſupport himſelf, he viſited France, and there he ſtudied drawing under Boucher: after which he went to Parma, where, it appears, he was ſettled, at the time Baſan wrote his Dictionary of Engravers, and was lately married. Among other prints by him, is the following: *Jupiter and Antiope*, a middling-ſized plate, length-ways, from a picture by Rubens, in the collection of the Marquis Felino.

MARCO

MARCO DA RAVENNA, or RAVIGNANO.

Flouriſhed, 1530.

The great applauſe, which Marc Antonio Raimondi acquired at Rome, by his engravings from Raphael, drew many young artiſts thither, in order to ſtudy under him; and among them was Marco da Ravenna, who became his ſcholar, and worked conjointly with Agoſtino de Muſis. Ravenna imitated the bold ſtyle of engraving, adopted by his maſter, with great accuracy; but when he attempted to follow him in his neateſt manner, he was not equally ſucceſsful. He handled the graver with more freedom than his fellow ſcholar de Muſis, who, however, ſurpaſſed him in neatneſs and preciſion.

Ravenna drew well, as his beſt prints ſufficiently teſtify; though not with that purity of outline, which diſtinguiſhes the works of his maſter; neither are the extremities of his figures marked with equal correctneſs or judgment. His works, however, are juſtly held in high eſtimation by the curious.

The uſual mark adopted by this artiſt is a cypher, compoſed of an R and an S joined together, which has been the occaſion of ſeveral miſtakes, not only with reſpect to his works, but with reſpect to himſelf; and has led ſeveral authors to ſuppoſe, that there were two Ravennas, the one named Marco, and the other Silveſtro; and they have been confirmed in this opinion by the declaration of Vaſari, who tells us, that Marco da Ravignano, for ſo he writes the name, marked his plates with an M and an R, which in ſome few inſtances he certainly did. Thoſe, who do not ſuppoſe there were two Ravennas, have imagined that theſe two letters were deſigned for *Raphael Sancio*, and placed upon the plate to denote, that it was taken from a deſign by that maſter. This opinion, however, is eaſily confuted; for the ſame mark is found on *the ſlaughter of the Innocents*, after Baccio Bandinelli, and of courſe cannot, by any means, refer to Raphael. It certainly ſhould be read *Ravenna* or *Ravignano ſculpſit*. He ſometimes marked his engravings with a ſingle R. without the S. and, at other times, with an M. and R. joined together. See the plate of monograms at the end of the volume. The following prints are all I ſhall mention by this maſter.

The murder of the Innocents; a large plate, length-ways, from Baccio Bandinelli, marked with the cypher of the R. and S. joined together.

The Virgin Mary holding the child Jeſus ſeated upon a pedeſtal, with Joſeph at the right-hand, and a biſhop at the left; ſaid to be after Polydoro, marked in the ſame manner.

Venus upon the water ſeated in a ſhell; a middling-ſized upright plate, from Raphael, marked in the ſame manner.

Venus ſeated beneath a tree, taking a thorn from her foot; called *the Venus with the rabbit*, becauſe a rabbit is repreſented at the bottom of the print; a middling-ſized upright plate, from Raphael. M. Antonio alſo engraved this ſubject.

A battle, in which is ſeen a man on foot throwing a ſtone, and a horſeman riding

riding away; a very large plate, length-ways, from Julio Romano, marked as above.

The laſt ſupper; a middling-ſized plate, length-ways, from Raphael. The ſame deſign that was engraved by M. Antonio, marked with an R. only. Agoſtino de Muſis is ſaid by Vaſari to have aſſiſted him in this engraving.

An emblematical print, in which a figure of Death is repreſented holding a book, ſurrounded by many emaciated figures, called *the memorial,* or *remembrance of death*; from Baccio Bandinelli. This differs ſomething from the print of the ſame ſubject, engraved by Agoſtino de Muſis.

A Bacchanalian ſubject, repreſented by Children; from Julio Romano, marked with an M. and an R. joined together.

The Laocoon; a very large upright plate, taken from the antique ſtatue. To this he has affixed his name nearly at length, in this manner, MRCVS RAVENAS.

J. RAWLINS.

Flouriſhed, 1760.

A modern artiſt, by whom we have ſeveral *portraits,* and *frontiſpieces* for books.

JOHN RAYMOND.

Flouriſhed, 1725.

This artiſt was a native of France, and reſided at Paris. He worked entirely with the graver; and his prints prove him to have had a great command of that inſtrument. He drew the human figure with a tolerable degree of correctneſs; but his outlines are rather ſtiff and mannered. The following are by him:

The fall of the manna in the wilderneſs; a large plate, length-ways, from Romanelli, for the collection called the Crozat cabinet.

A holy family; a circular plate, from Raphael, for the ſame collection.

Chriſt at the tomb; a middling-ſized upright plate, from Taddeo Zuccheri, for the ſame.

VALERIEN REGNARD, or REGNART.

Flouriſhed, 1630.

This artiſt, who was probably a Frenchman, reſided chiefly at Rome, where he engraved, among other things, ſeveral of the plates for the collection of prints, taken from the ſtatues, buſts, &c. in the Juſtinian gallery. He worked alſo from J. Ant. Lelli, Ant. Pomerance, &c. but his engravings need not be ſpecified. See a mark, which he ſometimes uſed, when he omitted to ſign his name, copied upon the plate at the end of the volume.

NICHO-

NICHOLAS REGNESSON.

Flouriſhed, 1650.

This artiſt was a native of France, and brother-in-law to the celebrated Nanteuil; and from him he probably learned the art of engraving, for he imitated his manner, and ſometimes with tolerable ſucceſs. We have a conſiderable number of portraits by Regneſſon; ſome of which are juſtly eſteemed. He alſo engraved *the deſcent of the Holy Ghoſt*, a middling-ſized plate, length-ways, from a picture by J. Blanchard, preſerved in the cathedral of Notre Dame at Paris. Several of the portraits by this maſter are from drawings made by himſelf from the life. He alſo invented many frontiſpieces and book-plates, ſome of which he engraved in the ſtyle of Mellan.

WELSER RHELINGER.

Flouriſhed,

He engraved on wood, according to Papillon, a hundred and twenty prints for a German book, entitled, *Patricium Stirpium Auguſtanarum Vindelicum, & earundem ſodalitatis inſignia.*

The principal figures are all of them repreſented on horſeback, completely armed with the arms belonging to their reſpective families, upon their ſhields.

WENDEL REICH.

Flouriſhed, 1515.

An ancient engraver on wood, who reſided at Lyons, where, according to profeſſor Chriſt, many of his works were publiſhed, marked with a W. and an R. joined together, in the manner repreſented upon the plate at the end of the volume.

J. C. REINSPERGER.

Flouriſhed, 1760.

This artiſt was a native of Germany. He is mentioned by Baſan as a painter; and perhaps he drew many of the portraits, which he engraved from the life. Some of them are as large as nature, executed in a very coarſe, heavy ſtyle, particularly that of *Elizabeth Chriſtian*, the Empreſs Dowager. He alſo engraved the portrait of the late *Emperor of Germany*, and that of the *Grand Duke of Tuſcany*; middling-ſized upright plates.

E. REITZ.

Flouriſhed, 1700.

A Swediſh artiſt, who engraved ſeveral of the plates of *coins* and *architectal views*, &c. for a work in folio, entitled, *Suecia Antiqua et Hodierna*, conſiſting of ſeveral volumes.

MATTHEW

MATTHEW REM.

Flouriſhed, 1635.

This artiſt is ſaid by profeſſor Chriſt to have executed the plates for the *Architecture de Furtenbach*. His engravings are frequently ſigned with the initials M. R. only.

REMBRANDT. See GERRETSZ.

REMOLDUS. See EYNHOUEDTS.

CHARLES REMSHARD.

Flouriſhed, 1700.

An engraver, who, according to profeſſor Chriſt, reſided at Augſbourg, at the time he publiſhed his Dictionary of Monograms. He marked his plates with the initials C. R. I am not acquainted with his works.

J. RENANTO.

Flouriſhed,

The name of an obſcure engraver on wood, affixed to a large upright print, repreſenting *the wiſe men's offering*; very indifferently executed, and probably from his own deſign.

J. RENARD.

Flouriſhed, 1710.

He engraved ſeveral of the plates for the large folio collection of *views of the palace and park at Verſailles*.

JOHN RENAUD.

Flouriſhed,

Is cited by Florent le Comte, as an engraver. He was probably the ſame with *Renard*, mentioned in the preceding article.

RENATUS. See BOIVIN.

GUIDO RENI.

Born, 1574. Died, 1642.

This celebrated artiſt was a native of Bologna, and a ſtudent in the ſchool of the Carracci. His great talents in hiſtorical painting are too generally known, to need any repetition in this work, where he claims a place as an engraver. He ſeems to have been fond of amuſing himſelf with the point; for we have a conſiderable number of prints by his hand. They are etched with

with great freedom, in a bold, maſterly ſtyle. The heads of the figures are beautiful and expreſſive; and the other extremities drawn with all that taſte and judgment, which might be expected from the hand of ſo excellent an artiſt: And though they are very ſlightly executed, yet the beauties, abounding in them, have ſtamped a value upon them, which they juſtly deſerve. Simon Cantarini, called il Peſareſe, copied the ſtyle of etching, adopted by Guido, with ſuch preciſion, as ſometimes to deceive the eye of the connoiſſeur; but, in general, the extremities of the figures, in the plates of Cantarini, are not marked with that admirable taſte, ſo diſcernible in the works of Guido.

Guido often marked his plates with the initials of his name only; at other times with the initials G. and R. joined together cypher-wiſe, in the manner expreſſed upon the plate at the end of the volume. The following etchings are by this artiſt:

A holy family, in which the Virgin Mary is repreſented ſeated, and her face turned towards the infant Chriſt; a ſmall upright plate, from his own compoſition. This deſign he engraved again, with ſome variation.

The entombing of Chriſt; a middling-ſized upright plate, from Parmigiano.

The Virgin ſeated in the clouds, with St. George, St. Francis, St. Laurence, and others, repreſented as adoring her; a large upright plate, from his own compoſition.

St. Jerom praying in his cave, with a book before him; a ſmall upright plate, from the ſame.

The charity of St. Roch; a large plate, length-ways, dated 1610, from Annibale Carracci, intended as a companion for the *good Samaritan*, engraved by Franceſco Bricci, from the ſame maſter.

Many *madonnas* and *holy families*, with a variety of other ſubjects, chiefly from his own compoſitions.

B. RENTER.

Flouriſhed, 1612.

To a very ſpirited and correct etching, in which the extremities are marked in a maſterly ſtyle, I found this inſcription, *Bartt Renter pictor figur. Manachii*, 1612. It is a ſmall plate, length-ways, repreſenting *Chriſt ſhown to the Jews by Pilate*; half figures.

C. REVERDINUS.

Flouriſhed, 1570.

This artiſt was probably a diſciple of Æneas Vico; for he imitated his ſtyle of engraving with great exactneſs. His prints, however, have little, except their neatneſs, to recommend them, being very indifferently drawn, and without effect. If the dates upon the two prints, mentioned below, be genuine, they will prove, that he worked with the graver a very conſiderable time; and we may be ſurprized, that his engravings are not more common.

Florent le Comte informs us, that he performed ſeveral obſcene ſubjects,

which have probably been deſtroyed. I ſhall mention only the following prints by him, apparently from his own deſigns.

Moſes ſtriking the Rock; a ſmall plate, length-ways.

The wiſe men's offering; a middling-ſized circular engraving.

A ſmall frieze; length-ways, repreſenting a *bacchanal*, marked with his name at length, and dated 1564.

Venus coming to Vulcan for the armour of Æneas; a ſmall plate, length-ways, marked in the ſame manner, and dated 1602.

See the marks of a C. and an R. and of a C. an E. and an R. on the plate of monograms at the end of the volume.

F. A. REUTER.

Flouriſhed, 1550.

An ancient engraver, mentioned by profeſſor Chriſt, who marked his prints with a cypher, compoſed of an F. an A. and an R. See the plate at the end of the volume.

NICHOLAS REYNOLD.

Flouriſhed, 1580.

He was a native of London, and an engraver of maps. He aſſiſted Saxton, who had undertaken to publiſh a complete ſet of maps of the counties of England.

The *map of Hertfordſhire*, in particular, is engraved by Reynold.

GUISEPPE RIBERA, called SPAGNOLETTO.

Born, 1589. Died, 1656.

This celebrated painter was a native of Spain, born at Xativa. He reſided a conſiderable time in Italy, and ſtudied aſſidiouſly from the works of Correggio; but he afterwards adopted the ſtyle of Michael Angelo Caravaggio, with the greateſt ſucceſs. He excelled in hiſtorical ſubjects, and ſuch eſpecially as excite horror. His portraits are alſo held in very high eſtimation. He died at Naples, A. D. 1656, aged 67.

This great artiſt ſometimes amuſed himſelf with the point. His etchings are executed in a bold, free ſtyle; the lights are kept broad and clear, which gives them a powerful and pleaſing effect. He drew very correctly; and the extremities of his figures are marked in a maſterly manner. The characters of the heads are admirably expreſſed; eſpecially thoſe of old men, which he was fond of introducing into his compoſitions. The following, among others, are by him:

A dead Chriſt lying upon a linen cloth; a middling-ſized plate, length-ways, from a compoſition of his own.

The martyrdom of St. Bartholomew; a middling-ſized upright plate, the ſame.

St.

St. Jerom; a ſmall upright plate, with an angel blowing a trumpet. This ſubject was repeated without the angel.

St. Jerom ſeated reading, with a ſkull upon the ground; a ſmall upright plate.

Bacchus made drunk by Satyrs; a middling-ſized plate, length-ways, dated 1628.

Several ſmall plates, length-ways, for a drawing-book.

The portrait of *Don John of Auſtria on horſeback*; a middling-ſized upright plate.

See the ſeveral marks, adopted by this maſter, copied on the plate at the end of the volume.

GIOVANNI BATISTA RICCI.

Born, 1543. Died, 1618.

This artiſt was a native of Novara, and died at Rome. He is ſpoken of in the Abecedario as a painter, and as an engraver. I am not acquainted with his works.

MARCO RICCI.

Born, 1680. Died, 1730.

He was born at Belluno, near the Marquiſate of Frevigiano, and became the diſciple of his uncle Sebaſtian Ricci. He excelled in painting land-ſcapes, and perſpective architecture. We have alſo ſeveral hiſtorical ſubjects by him. He came into England, where he reſided ſome time, and painted many pictures, which are held in high eſtimation. He returned into Italy, and died at Venice, in the fiftieth year of his age.

He amuſed himſelf with the point; and we have by him a ſet of *land-ſcapes*, from his own compoſitions.

JOHN RICH.

Flouriſhed, 1679.

He was probably an Engliſhman. By him we have a large whole ſheet map of *the great roads of England, with a border of foliage*, executed entirely with the graver.

JONATHAN RICHARDSON.

Born, 1665. Died, 1745.

This artiſt was a native of England, and a portrait painter of ſome degree of eminence. He amuſed himſelf with the point; and we have ſeveral ſlight etchings by him; among which are his *own portrait*; and the portrait of *Pope* the poet, of which he made two plates, one of them a *profile*; that of *Milton*, and that of *Richard Mead*, M. D.

A. RICHER.

Flouriſhed,

He was a painter, the ſcholar of Lanfranco, and is ſaid to have etched ſeveral plates from the deſigns of his maſter.

P. RICHER. This artiſt, according to Florent le Comte, engraved, conjointly with Chauveau, eleven plates of *philoſophical tables* by Louis Leſclaches.

L. RICHER. This artiſt is mentioned by profeſſor Chriſt as an engraver, reſiding in England about the commencement of the preſent century. His plates, according to that author, are marked L. P. F.

RICKEMANS, or RICKMAN. See RYCKMANS.

JOHN ELIAS RIDENGER.

Flouriſhed, 1760.

This artiſt was a native of Germany, and reſided at Augſbourg, where he engraved a very conſiderable number of plates of *animals*, and *hunting ſubjects*. Theſe are exceedingly well executed, in a bold, free ſtyle, but not very highly finiſhed. Generally ſpeaking, the prints of Ridenger are wanting in effect, owing to the lights being too equally diffuſed. The greater part of this maſter's works are from his own compoſitions. We have alſo by him a middling-ſized plate, length-ways, repreſenting *a hunting of lions*, from Rubens.

PIETRO RIDOLFI.

Flouriſhed, 1710.

This artiſt was a native of Italy, and probably related to Claudio Ridolfi of Verona, an hiſtorical painter of ſome eminence. Judging from Ridolfi's ſtyle of engraving, I ſhould ſuſpect, that he ſtudied under Cornelius Bloemart; but he did not poſſeſs either taſte or abilities to be placed in a rank with that admirable maſter. I have ſeen two *frontiſpieces* by Ridolfi, from the deſigns of C. N. Lamparel: one of them is affixed to a volume in folio, containing half-ſheet views of *ancient and modern Rome*, publiſhed at Venice, A. D. 1716.

JOHN RIGAUD.

Flouriſhed, 1720.

This artiſt, a native of France, was probably a relation of Hyacinth Rigaud, a celebrated French portrait painter. John Rigaud was a landſcape painter; and, as far as one can judge from his prints, of conſiderable eminence. We have many landſcapes and views by him, etched with great ſpirit, and in a very maſterly ſtyle; and the figures, which he has occaſionally introduced, are exceedingly well executed. I ſhall ſpecify only two middling-ſized plates, length-ways, repreſenting *the plague at Marſeilles*, A. D. 1720, which I think are his maſter-pieces; and a ſet of *ſcripture ſubjects*, ſmall plates, length-ways.

J. RI-

J. RIGAULT.

Flouriſhed, 1740.

This artiſt, who was a native of France, engraved four *views of royal palaces in England*, and a conſiderable number of plates of the ſame kind, taken from the palaces and gardens of St. Clou and Fontainbleau, which were publiſhed, A. D. 1738. He was probably the ſame artiſt with Rigaud mentioned above.

GOTTHARD RINGEL.

Flouriſhed, 1720.

This artiſt, according to profeſſor Chriſt, was a native of Zuric, and an engraver on wood. He marked his prints with a G. and an R. joined together, in the manner expreſſed upon the plate of monograms, at the end of the volume.

PAUL RITTER.

Flouriſhed, 1700.

An indifferent engraver, who, profeſſor Chriſt informs us marked his plates with the initials, P. R.

ANTON O RIVALZ.

Born, 166-. Died, 1735.

This artiſt was the ſon of John Peter Rivalz, and a native of Toulouſe. He learned the firſt principles of drawing and painting from his father. His ſtudies were improved under the direction of Le Fage, and completed at Rome. His great excellence conſiſted in copying the works of the celebrated Italian maſters; and in ſome inſtances he ſucceeded ſo well, as to deceive ſeveral very able judges. He amuſed himſelf with the point; and we have the following ſpirited etchings by him:

The martyrdom of St. Symphorianus; a middling-ſized plate, nearly ſquare.

An allegorical ſubject, in memory of Nicholas Pouſſin.

Four ſmall plates of *allegorical ſubjects*, for a Treatiſe on Painting, publiſhed at Toulouſe.

BARTHOLOMEW RIVALZ.

Flouriſhed, 1750.

He was the nephew and the pupil of the preceding artiſt. By him we have ſeveral ſlight etchings; and, among others, the following:

The fall of the evil angels; a middling-ſized plate, from a compoſition of his uncle's.

The death of Mary Magdalen; a ſmall upright plate, from Benedetto Luti.

STEPHEN DE RIVIERE.

Flouriſhed,

He is mentioned by Florent le Comte, as an engraver on wood; but none of his works are ſpecified by that author.

WILLIAM ROBINS.

Flouriſhed, 1730.

He was an engraver in mezzotinto; and we have ſeveral portraits by him; among others, that of *William Warren, L. L. D.* from Heims.

NICHOLAS ROBERT.

Born, 1610. Died, 1684.

He was a native of Orleans, and an admirable painter in miniature of plants and birds. A great part of his works are preſerved in the royal library at Paris, and held in high eſtimation. We have alſo by him a collection of etchings, conſiſting of *flowers* and *birds*; to which are added the moſt curious *beaſts*, which were at that time to be ſeen in the King's Menagerie.

A. ROBERT.

Flouriſhed,

He was, according to Baſan, a pupil of Le Blond. We have ſeveral prints in colours by him, which poſſeſs a conſiderable ſhare of merit.

HUBERT ROBERT.

Flouriſhed, 1760.

He was a native of France, and Baſan ſpeaks of him as a painter, newly arrived at Paris from his ſtudies in Italy. He informs us, that we have ſeveral very ſpirited etchings by this artiſt.

R. ROBINSON.

Flouriſhed,

This name is affixed to ſeveral portraits in mezzotinto. I ſhall mention the following:

Charles the Firſt, from Vandyck. *Charles the Second*, and *James the Second*.

ROBETTA.

Flouriſhed, 1610.

I have before mentioned the uncertainty of judging of the date of prints from the rudeneſs of the ſtyle of engraving, or the incorrectneſs of the deſign; becauſe unſkilful pretenders to the art have been found, wherever it has been encouraged. If we examine the prints of Robetta, we ſhall find them ſo very rudely and uncouthly executed, that, when compared with the engravings of Mantegna, Brixianus, Pollajoli, or even of Sandro Boticelli, we ſhould not heſitate, I think, to give them the priority; for it ſeems highly improbable, that ſuch miſhapen delineations ſhould have been produced by a man, who had ever ſeen any tolerable engravings, or any better than his own. He was, we find, a native of Italy; ſo that he had the opportunity of

of examining not only the prints by the above-mentioned artiſts, but alſo the early productions, at leaſt, of Marc Antonio Raimondi and his ſcholars. But, if he did ſee them, it is abundantly evident, that they were of little or no ſervice to him. He is ſaid to have been a goldſmith by profeſſion. One might therefore have expected he would have been able to handle the graver with more facility; for the goldſmiths were frequently obliged to ornament their works with that inſtrument. The ſcarcity alone of Robetta's engravings gives the leaſt value to them. He ſometimes ſigned his name at length, and uſually inſcribed it upon a tablet; but it is often marked in this manner, R. B. T. A.

The following, among other engravings, are by him, apparently from his own compoſitions:

Adam and Eve; a middling-ſized upright plate.

The wiſe men's offerings; a middling-ſized upright plate, nearly ſquare.

The reſurrection of Chriſt; a middling-ſized upright plate.

The golden age; a large upright plate.

GIACOMO ROBUSTI, called TINTORETTO.

Born, 1512. Died, 1594.

This celebrated artiſt was born at Venice. He became the diſciple of Titian, and excelled in painting hiſtorical ſubjects and portraits, It is almoſt needleſs to add, that his pictures are held in the higheſt eſtimation, his reputation being ſo generally known. He died at Venice, A. D. 1594, aged 82. We have only one etching by him, which is a portrait of *Paſchal Ciconia, Doge of Venice.*

P. DE ROCHFORT.

Flouriſhed, 1720.

He was a native of France, but reſided ſome time in Portugal, where he died. We have by him ſeveral of the plates for the large folio collection of *views of the palace and gardens of Verſailles*, publiſhed by P. Menant. He alſo engraved from the pictures of J. B. Santerre, and other maſters.

STEPHEN DES ROCHERS.

Flouriſhed, 1710.

This engraver was a native of France, and reſided at Paris. If he was not a diſciple of P. Drevet, it appears, at leaſt, that he endeavoured to imitate his ſtyle of engraving; but with no great ſucceſs. We have by him a ſet of ſmall *portraits of illuſtrious perſonages*, conſiſting of a very great number.

P. ROCHIENNE.

Flouriſhed, 1551.

He was a native of France, and, according to Papillon, an engraver on wood, who, in conjunction with J. Ferlato, executed a ſet of prints for the New

New Teſtament in Latin, publiſhed 1551. He ſpeaks of theſe prints as being very indifferently performed.

J. ROCQUE.

Flouriſhed, 1735.

He was probably a native of France, but reſided in England. We have by him, among other engravings, two large views, length-ways, of *Wanſted Houſe in Eſſex*, from drawings made by himſelf. They are in every reſpect very indifferently executed.

JOHN HENRY RODE.

Born, Died, 1759.

He is mentioned by M. Heineken as an engraver of the German ſchool. BERNARD RODE, his brother, a painter, who alſo engraved, was living at Berlin, at the time M. Heineken publiſhed his *Idée generale d'une collection complette d'eſtampes*, A. D. 1771. I am not acquainted with the works of theſe artiſts.

RODERMONT, or ROTTERMONDT.

Flouriſhed, 1640.

He is alſo called by ſome authors Rotermans. He appears to have been a native of Holland, and a painter. We have ſeveral portraits by him, etched in a bold, free ſtyle, which prove him to have been a man of genius. He ſometimes imitated the manner of engraving, adopted by Rembrandt, with great ſucceſs. I ſhall mention the following portrait only by him: *Sir William Waller, Serjeant Major General of the Parliament army, and Member of the Houſe of Commons, with a battle repreſented in the background*; a ſmall upright plate from C. Johnſon.

F. ROETTIERS.

Flouriſhed,

He was a native of France, and probably the diſciple of Nicholas de Largilliere, from whoſe deſigns he engraved two large plates, length-ways; one of them repreſenting *Chriſt carrying his croſs*; the other *Chriſt's crucifixion*. They are executed in a bold, free ſtyle; and the expreſſion of the heads is well preſerved. The maſſes of light and ſhadow are kept very broad, and ſo diſtributed as to produce a ſtriking, as well as a pleaſing effect.

HANS, or JOHN ROGEL.

Flouriſhed, 1567.

An ancient engraver on wood, who reſided at Augſbourg. Profeſſor Chriſt makes mention of this artiſt; but he has not ſpecified any of his works.

WILLIAM

WILLIAM ROGERS.

Flouriſhed, 1600.

It appears from the inſcriptions upon his plates, that he was a native of London. It is uncertain from whom he learned the art of engraving. He worked with the graver only, in a neat, laboured ſtyle, but without much taſte. We have ſeveral *portraits* by him, alſo a conſiderable number of *frontiſpieces*, and other *ornamental book-plates*. To the plates for Hugh Broughton's *Conſent of the Scriptures*, printed A. D. 1600, he has affixed his monogram, compoſed of a W. and an R. joined together, in the manner repreſented upon the plate at the end of the volume. I ſhall mention the following portraits by him, all of them probably drawn by himſelf:

Queen Elizabeth; a ſmall upright plate.

Henry the Fourth of France; a whole length, a ſmall upright plate.

Earl of Eſſex, ſurrounded with emblematical figures, in folio.

Earl of Cumberland, the ſame.

Sir John Harrington, in folio, the title to his *Orlando Furioſo*.

Thomas Moffat, in an ornamental frontiſpiece, affixed to his *Theatre of Inſects*.

ROLAND ROGMAN, or ROGHMAN.

Born, 1597. Died, 1686.

This artiſt, who was a celebrated painter of landſcapes, was born at Amſterdam. It is remarked of him, that he ſtudied carefully from nature, and formed his manner rather from copying her, than the ſtyle of any maſter. His pictures are ſpoken of with great commendation. We have by him ſeveral ſets of *views in Holland, and the Low Countries*, etched in a ſlight, but maſterly ſtyle. They are of various ſizes, but none of them very large.

HENDRICK ROKERZ.

Flouriſhed,

An obſcure and indifferent engraver, by whom we have ſome few portraits, and, among others, that of *William Henry Prince of Orange, on horſeback*; a ſmall upright plate, from Peter Janſe.

ROL. See ROLLOS.

JOSEPH ROLI.

Born, 1654. Died,

He was born at Bologna, and became the diſciple of Canueti, from whom he learned the principles of drawing and painting. We have a conſiderable number of etchings by him, from Guido, and other maſters of the Bologna ſchool. I ſhall mention only the following:

Charity; a ſmall upright plate, from Lodovico Carracci.

A Sybil; the ſame, a half figure only, from Lorenzo Paſinelli.

PETER ROLLOS.

Flouriſhed, 1620.

If he was not a native of Francfort, he reſided there, where he engraved the *frontiſpiece* to a book of emblems, in octavo, publiſhed in that city, A. D. 1619. It was written originally by Georgette de Montenay, in French; but in this edition is tranſlated into the Latin, Italian, Spaniſh, Engliſh, German, and Belgic languages. I have ſeen ſeveral other frontiſpieces by Rollos, all of which are very indifferent; one in particular, conſiſting of *an ornamental vaſe, decorated with flowers*, in ſmall folio. He ſometimes abbreviated his name in this manner, P. ROL. and P. ROl. f.

GIOVANNI FRANCESCO ROMANELLI.

Born, 1617. Died, 1662.

This artiſt was born at Viterbo. He became the diſciple of Pietro da Cortona, and excelled in hiſtorical painting. His merit recommended him to the notice of the French King, who employed him a conſiderable time, and conferred the honour of knighthood upon him. We have ſome few etchings by him from his own compoſitions.

ROMANET.

Flouriſhed, 1760.

A modern engraver, who was, I believe, a native of France. We have by him, among others, the following ſmall upright prints, *the village print-ſeller*, and *the ballad-ſinger*, its companion.

CHRISTIAN ROMSTET, or ROMSTAEDT.

Flouriſhed, 1670.

He was a native of Leipſic, and an engraver of no note. His works conſiſt principally of portraits, which are but indifferently executed. Profeſſor Chriſt attributes to him a monogram, compoſed of a C. and an R. joined together, in the manner expreſſed upon the plate at the end of the volume.

MARGARET LOUISA AMELIA DE LORME DU RONSERAY.

Flouriſhed, 1750.

This lady, ſays Baſan, etched, with great taſte, ſeveral ſtudies from Bouchardon and other maſters. He notices in particular a head, ſtrongly marked, from the *cartoon*, painted by Pierre for the chapel of St. Roch at Paris.

ROOKER.

Born, Died, 1774.

A moſt admirable engraver of architecture, whoſe works are too well known to need any recital here. He was remarkable for his agility, and performed the part of Harlequin, at Drury Lane Theatre, with great ſucceſs.

ceſs. The *Section of St. Paul's Cathedral*, from a drawing made by Wale, a very large upright plate, is a wonderful performance by this great artiſt.

JOHN KENDRICK ROOS.

Born, 1631. Died, 1685.

He was a native of Ottenberg, and became the diſciple firſt of Julian Jardeyn, and afterwards of Adrian de Bie. He excelled in painting landſcapes, animals, and portraits; and his works are held in very high eſtimation. He amuſed himſelf with the point; and we have ſeveral very capital etchings by him; among others, a ſet of *domeſtic animals* on twelve middling-ſized upright plates; another ſet of *animals*, conſiſting of eight middling-ſized plates, length-ways.

SALVATOR ROSA.

Born, 1614. Died, 1673.

This celebrated painter was born at Naples, and received his firſt inſtructions in the art of painting from his kinſman Franceſco Francazano. He afterwards entered the ſchool of Spagnoletto, and completed his ſtudies under the direction of Daniel Falcone. His hiſtorical pictures and battles are held in very high eſtimation; but his landſcapes and ſea views, enriched with excellent figures, are very wonderful performances.

This great artiſt amuſed himſelf with the point; and the etchings we have by him are executed in a ſlight, but bold and maſterly ſtyle. The maſſes of light and ſhadow are very finely preſerved; and the expreſſion of the heads of his figures is admirable; but the legs and other naked parts are not correctly drawn.

The following prints, among others, are by him:

The fall of the giants; a very large upright plate.

The execution of the tyrant Polycrates; a large plate, length-ways.

The death of Regulus; the ſame.

A ſet of twelve middling-ſized upright plates, repreſenting *Alexander with Apelles. Alexander viſiting Diogenes. Diogenes breaking his cup. Plato diſcourſing with his diſciples. Democritus meditating*, &c.

A ſet of ſixty middling-ſized upright plates, repreſenting *banditti, ſoldiers*, and other figures, ſingle and in groups.

His mark, compoſed of an S. and an R. joined together, is copied upon the plate of monograms, at the end of the volume.

DOMENICO ROSETTI.

Flouriſhed, 1720.

He was a native of Italy, and is ſpoken of by Baſan as a painter. He engraved ſeveral of the plates for the collection of prints, taken from the moſt capital pictures at Venice, publiſhed by Domenico Louiſa, a print-ſeller in that city, A. D. 1720.

MICHAEL ROSLER.

Flouriſhed, 1626.

A very indifferent engraver of portraits. He worked chiefly, if not entirely, for the bookſellers. Many of his prints are in a folio volume, entitled *Icones Bibliopolarum et Typographorum*; publiſhed at Nuremberg, 1626.

JAMES ROSS.

Flouriſhed, 1778.

A modern artiſt, by whom we have ſeveral *views of the city of Hereford*, very neatly engraved; they are ſmall plates, length-ways, and taken from the drawings by G. Powle.

GIOVANNI BATISTA ROSSI.

Flouriſhed, 1640.

He is ſpoken of as an engraver by Florent le Comte, who attributes to him a ſet of *perſpective views of Rome*, publiſhed 1640.

GIROLAMO ROSSI, or DE RUBEIS THE ELDER.

Flouriſhed, 1650.

He was a native of Rome, but reſided chiefly at Bologna, and became the ſcholar of Simon Cantarini, from whom he learned the principles of painting. He amuſed himſelf with the point; and we have ſeveral very ſlight, but meritorious etchings by him; and among others the following:

The Virgin and Child, accompanied by St. Francis and St. Jerom; a middling-ſized upright plate, from Lodovico Carracci: it is inſcribed, *Hieronimus de Rubeis pictor delineavit incidit.*

Two Cupids playing together; a ſmall upright plate from Guercino.

FILIPO, or PHILIP ROSSI, who flouriſhed about the ſame time, is mentioned by ſome authors as an engraver; but, I believe, he was a publiſher only.

GIROLAMO ROSSI, or DE RUBEIS THE YOUNGER.

Flouriſhed, 1720.

He was probably a relation of the artiſt, mentioned in the preceding article. He reſided at Rome, and engraved a conſiderable number of plates, which he executed principally with the graver, in a ſtiff, heavy ſtyle. I ſhall mention the following only:

The Virgin and Child; a middling-ſized upright plate, from Correggio.

The martyrdom of St. Agapita; a large plate, length-ways, from J. Oddazzi. Alſo a conſiderable number of *portraits*, &c.

GIOVANNI NICCOLA ROSSILIANI, or ROSSIGLIANI.

Flouriſhed, 1555.

Some authors have omitted the family name of this artiſt, and called him

him Giovanni Niccola Vicentino, from the place of his birth. He engraved on wood, in the manner diſtinguiſhed by the appellation of chiaroſcuro, which is performed with more blocks than one. Roſſiliani uſed three; the firſt for the outline; the ſecond for the more powerful ſhadows; and the third for the lighter tint. He engraved from Raphael and other maſters.

ROSSO, called MAITRE ROUX.

Born, 1496. Died, 1541.

This celebrated hiſtorical and portrait painter was born at Florence. He attained the art of deſign and painting, chiefly from the force of his own genius and application; for it does not appear, that he was regularly inſtructed by any maſter. It is ſaid, that he ſtudied the works of Michael Angelo Buonaroti with great attention, and derived conſiderable knowledge from them. He was employed by the King of France; and his principal work is the gallery at Fontainbleau, repreſenting *the hiſtory of Alexander*, in twenty-four pictures. Florent le Comte aſſures us, that he engraved ſeveral of his own compoſitions; but he has not ſpecified the ſubjects.

MARTINO ROTA.

Flouriſhed, 1560.

This artiſt was a native of Sebenico in Dalmatia, and reſided principally at Venice. It is uncertain by what maſter he was inſtructed in the art of engraving. His works, however, prove him to have been a man of great abilities. He drew the human figure very correctly, and marked the extremities in a maſterly manner. He worked entirely with the graver, in a neat, clear ſtyle; though his plates are not very highly finiſhed. Want of effect, a fault univerſally prevalent among the engravers of that age, is the only blemiſh we diſcover in his beſt prints; among which the following may be reckoned; ſome of them from his own deſigns.

The laſt judgment; a middling-ſized upright plate, dated 1569, from Michael Angelo Buonaroti. This excellent engraving, which is juſtly conſidered as the *chef d'œuvre* of Martino Rota, has been copied with much exactneſs by Leonard Gaultier; the difference, however, is eaſily diſcovered by compariſon, the copy being much inferior to the original: that is, ſuppoſing the original to be a good impreſſion; but not otherwiſe. But a more ſtriking diſtinction is, the face of the portrait of *Michael Angelo*, which is repreſented in a ſmall oval at the top, is turned towards his right ſhoulder in the original, and towards his left ſhoulder in the copy.

The martyrdom of St. Peter the Dominican; a middling-ſized upright plate, from Titian.

Mary Magdalen; a half figure, a ſmall upright plate, from the ſame painter.

Prometheus chained to the rock; a middling-ſized upright plate, from the ſame.

The

The murder of the Innocents, a middling-ſized plate, length-ways, from his own compoſition.

The ſcourging of Chriſt; the ſame, from the ſame, dated 1568.

The reſurrection of Chriſt; the ſame, from the ſame.

The laſt judgment; a middling-ſized upright plate, from his own compoſition, dedicated to the Emperor Rodolphus II. He repeated this ſubject with ſome conſiderable variation in the deſign. This plate was left unfiniſhed at his death, and was afterwards completed by the care of Anſelme de Boodt.

We have ſeveral portraits by Martino Rota, and, among them, that of *the Emperor Rodolphus II.* dated 1592; a middling-ſized upright plate, marked with a ſingular monogram, compoſed of an M. with a wheel by the ſide of it, to expreſs his family name, *Rota* in Latin ſignifying a *wheel*. He alſo engraved from the pictures of Raphael, Frederic Zucchero, Luca Penni, and other maſters. A complete ſet of his works is very valuable; but any fine impreſſions of them is rarely to be obtained.

PIETRO ROTARI.

Born, 1707. Died,

He was a native of Verona, born of a noble family; but having a natural turn for the arts, he became the diſciple of Antonio Baleſtra. He went from his maſter to Venice, and from thence to Rome, ſtudying with great aſſiduity from the works of the beſt maſters. He arrived at a very conſiderable degree of eminence in hiſtorical and portrait painting; and his works are very much ſought after. He amuſed himſelf with the point; and we have ſeveral ſlight, but ſpirited etchings by him, from the deſigns of his maſter Baleſtra, and others from his own compoſitions. Of the laſt I ſhall mention the following:

St. Francis adoring a crucifix; a middling-ſized upright plate in an oval.

The education of the Virgin; half figures, a middling-ſized upright plate.

ROTERMANS. See RODERMONT.

J. MAURO ROVARE.

Flouriſhed, 1600.

This artiſt, according to profeſſor Chriſt, reſided at Milan, where he engraved ſeveral plates, marked with the initials of his name in this manner, I. M. R. F. the F. as uſual ſtanding for *fecit*; and thus, M. R. IN. Theſe engravings are dated 1604.

JOHN LOUIS ROULLET.

Born, 1645. Died, 1699.

He was a native of France, born at Arles in Provence. He learned the

firſt principles of drawing and engraving from John Lenfant, and completed his ſtudies under the direction of Francois de Poilly, whoſe manner of working he adopted with very great ſucceſs. After he quitted the ſchool of Poilly, he went to Italy, and reſided there ten years, where his merit ſoon recommended him to the notice of Ciro Ferri, and other celebrated artiſts. He returned to France, and ſettled at Paris, where he died, A. D. 1699, aged 54 years.

Roullet may very properly be placed among the moſt capital French artiſts. He handled the graver with great facility, and drew the human figure very correctly. The following prints, with a great number of others, are by him:

Mary viſiting Elizabeth, a very large upright plate, from P. Mignard.

The Virgin with the infant Chriſt in her arms, who is holding a bunch of grapes; a middling-ſized upright plate, from the ſame.

The three Maries viſiting the tomb of Chriſt; a large plate, length-ways, from Annibale Carracci. According to Florent le Comte, he engraved this print while he reſided at Naples.

A dead Chriſt, ſupported by the Virgin, who is fainting, accompanied by Mary Magdalen and two other women; a very large plate, length-ways, from a celebrated picture by the ſame artiſt, in the collection of the French King. This is Roullet's moſt capital performance.

We have alſo many fine portraits by him; and, among others, that of *Louis XIV.* of France, a half length, half the ſize of nature.

LA ROULLIERE.

Flouriſhed, 1700.

An engraver on wood, who is mentioned by Papillon with ſome commendation; but his works are not ſpecified.

ROUSSIERE.

Flouriſhed,

A name affixed to the portrait of *Michael de Caſtelnau*, ambaſſador from France, an oval in folio.

JAQUES ROUSSEAU.

Born, 1626. Died, 1694.

He was born at Paris, and became the pupil of Herman Swanefeld. He profited exceedingly from the inſtruction of that maſter, and arrived at a great perfection in painting of landſcapes, perſpective views, and architecture. Being a proteſtant, to avoid the perſecution, which was rigouroufly ſet on foot againſt the profeſſors of that religion, he was obliged to quit his own country, and retired to Switzerland; from thence to Holland, and from Holland he came into England, and was employed by the Duke of Montague, in conjunction with Baptiſt and le Foſſe, to ornament his houſe in

in Bloomſbury (now the Britiſh Muſeum) with pictures. He died in London, A. D. 1694, aged 68 years.

Rouſſeau amuſed himſelf with the point. We have by him a ſet of ſix ſlight etchings conſiſting of *landſcapes, ornamented with architecture and figures.* They are middling-ſized plates, length-ways; alſo ſeveral of the plates for the collection of prints, engraved from the pictures in the cabinet of Jabach.

J. F. ROUSSEAU.

Flouriſhed, 1760.

A modern engraver, who reſided at Paris. His works conſiſt chiefly of *vignettes* and other *book-plates.* He alſo engraved a middling-ſized upright plate, repreſenting *St. Jerom,* from F. Mola.

GILLES ROUSSELET.

Flouriſhed, 1670.

He was a native of France, and reſided at Paris. It is uncertain from what maſter he learned the art of engraving; but if he was not inſtructed by Francois de Poilly, it is certain, that he carefully ſtudied the works of that artiſt; for he copied his ſtyle of engraving with no ſmall ſucceſs. Rouſſelet drew correctly; and his beſt prints poſſeſs much merit; but he was too apt, in his naked figures eſpecially, to cover his lights more powerfully than was neceſſary, which gives a great flatneſs to the effect.

The works of this maſter are exceedingly numerous, and not very ſcarce. I ſhall mention the few following only:

Abraham's ſervant meeting Rebecca at the well; a large plate, length-ways, from Nicholas Pouſſin, dated 1677.

Moſes found by Pharoah's daughter; the ſame, from the ſame.

The annunciation of the Virgin Mary; a large upright plate, from Guido.

A holy family, with Elizabeth, St. John, and two angels; a large upright plate, from Raphael. Edelinck engraved a plate from this picture.

Chriſt carried to the tomb; a large plate, length-ways, from Titian. This is out of his uſual ſtyle of engraving, executed in a dark, bold manner.

Four middling-ſized plates, length-ways, repreſenting three of *the labours of Hercules, and his death*; middling-ſized upright plates, from Guido.

The Centaur Neſſus, carrying Deianira over the river; the ſame, from the ſame painter.

He alſo engraved from Bourdon, Annibale Carracci, P. de Cortona, P. Champagne, Stella, Valentinian, Blanchard, Le Brun, L. le Hire, L. Teſtelin, Errard, &c.

MARY ANN ROUSSELET.

Flouriſhed, 1750.

This lady was probably a relation of the laſt-mentioned artiſt. She was married to Peter Francis Tardieu. We have by her ſeveral engravings, and

id among others, *St. John in the deſert*, a middling-ſized upright plate, from Carlo Vanloo. The ſame picture was engraved by Wagner. She alſo engraved many of the plates for Buffon's Natural Hiſtory.

HENRY LE ROY.

Born, 1579.

An obſcure artiſt, by whom we have a ſet of ſix ſmall plates, length-ways, repreſenting *flies, butterflies, beetles, and other inſects*, etched in a ſtyle ſomething reſembling that of Hollar's, and retouched with the graver. They are thus inſcribed, *Henri le Roy fecit*, Æ. 72. 1651.

C. LE ROY.

Flouriſhed,

A name affixed to the portrait of *And. Hercules Card. Fleury*, in a half ſheet oval, after Autreau.

RUBEIS. See ROSSI.

Sir PETER PAUL RUBENS.

Born, 1577. Died, 1640.

The great merit of this extraordinary artiſt, as a painter, is too generally known to need any repetition in this work. He took up the point for his amuſement, and the etchings, which we have by him, bear ſufficient evidence of the hand of the maſter. They are ſlightly executed, but in a bold, free ſtyle; and are as follows, from his own compoſitions:

St. Francis D'Aſſize receiving the ſtigmatics; a very ſmall upright plate.

St. Catherine; a middling-ſized upright plate, a deſign for a ceiling.

An old woman holding a lighted candle, with a boy lighting another by it; half figures, a ſmall upright print. This plate was finiſhed, after Rubens had etched it, by Lucas Vorſterman, or, as ſome ſay, by Paul Pontius. The etching, as left by Rubens, is exceedingly rare. Cornelius Viſſcher copied this plate.

The portrait of an *Engliſh Miniſter*, a ſmall buſt in an oval, marked P. P. Rubens *fecit*.

PETER RUCHOLLE.

Flouriſhed,

A native of France, and a very indifferent engraver, who flouriſhed towards the concluſion of the laſt century. We have ſeveral prints by him, after various maſters, and, among others, the portrait of *Charles Emanuel, Duke of Savoy*; a ſmall upright plate from Vandyck.

GEORGE PHILIP RUGENDAS.

Born, 1666. Died, 1742.

He was born at Augſbourg, and became the diſciple of Iſaac Fiſches, an hiſtorical painter. He ſtudied from the works of Bourgognone, and other eminent painters of battles, to which ſpecies of ſubjects his genius naturally led him. In order to improve himſelf, he travelled to Rome; and, at his return to his native city, met with ſufficient employment; and there he died, A. D. 1742, aged 76.

He etched and engraved in mezzotinto a great number of prints, which ſufficiently demonſtrate his abilities. They conſiſt of *ſkirmiſhes, marches, halts*, &c. *of the huſſars and other ſoldiery*.

GEORGE RUGENDAS, the ſon of the preceding artiſt, is alſo ſaid to have engraved from the deſigns of his father.

CHRISTIAN RUGENDAS.

Flouriſhed, 1760.

This artiſt, and LAURENCE RUGENDAS, his brother, were the grandſons of George Philip Rugendas, mentioned above. They engraved from the pictures of their grandfather.

GUIDO RUGGERI.

Flouriſhed, 1550.

He was a native of Bologna, and became the diſciple of Franceſco Francia. I am not at all acquainted with his works as a painter; but as an engraver, I believe, he is more generally known. He accompanied Primaticcio into France, and engraved ſeveral of the pictures, which that artiſt painted at Fontainbleau. His ſtyle of engraving greatly reſembles that of Marc de Ravenna; and, it is probable, he might have been inſtructed in the ſchool of Marc Antonio. Ruggeri marked his plates with a cypher, compoſed of a G. and an R. joined together, and followed by an F. for *fecit*. See the plate of monograms at the end of the volume.

JOHN CONRAD RUIDIMAN, or REUTTIMAN.

Flouriſhed,

He was probably a goldſmith. We have by him ſome plates of *foliage*, and other *ornamental deſigns*, which were publiſhed at Augſbourg.

GASPAR RUINA.

Flouriſhed,

By this artiſt, who was an engraver on wood, we have a middling-ſized print, length-ways, repreſenting the *creation of Adam*; and though it is evidently taken from the picture of Michael Angelo Buonaroti in the Vatican, yet this inſcription is affixed, *Hieronymo de Grandi pinxit, Gaſper Ruina fecit:* it is very indifferently executed.

PRINCE

PRINCE RUPERT.

Flouriſhed,

To this noble perſonage the invention of engraving in mezzotinto has been uſually attributed; and, according to the general account, it owed its origin to a very trifling accident. Prince Rupert one morning obſerving a ſoldier employed in cleaning his muſket from the ruſt, occaſioned by the fall of the night dew, perceived, upon examination, ſome reſemblance of a figure corroded upon the barrel; and hence he conceived, that ſome method might be diſcovered to cover the plate all over with ſuch a grained ground; ſo that by ſcraping away thoſe parts, which required to be white, the effect of a drawing might be produced. This hint he afterwards improved upon; and, aſſiſted by Wallerant Vaillant, to whom he had communicated his thoughts upon the ſubject, a ſteel roller was conſtructed with ſharp teeth, channelled out like a raſp or file, which anſwered, in ſome degree, the intended purpoſe. Thus far our own authors inform us; but Baron Heineken, a very judicious and accurate writer upon the ſubject of engraving, aſſerts in a note, page 208, of his *Idée Generale d'une Collection complette d'Eſtampes*, publiſhed at Leipſic 1771, that "it was not Prince "Rupert, who invented the art of engraving in mezzotinto, as Vertue and "ſeveral other authors pretend to ſay. But it was the Lieutenant Colonel "*de Siegen*, an officer in the ſervice of the Landgrave of Heſſe, who firſt "engraved in this manner; and the print, which he produced, was a portrait of the *Princeſs Amelia Elizabeth of Heſſe*, engraved as early as the "year 1643. Prince Rupert learned the ſecret from this gentleman, and "brought it into England, when he came over the ſecond time with Charles "the Second."

If the account, as given by Baron Heineken, be allowed as authentic, and it bears every appearance of being true, eſpecially if ſuch a portrait really exiſts, then the probability of the firſt ſtory is entirely deſtroyed. I muſt leave the reader, however, to decide for himſelf, having given him all the information I could obtain upon the ſubject. Mr. Granger, indeed, adds that Sir Chriſtopher Wren is ſaid to have been the inventor of mezzotinto, but there ſeems to be very little proof of the fact.

The prints engraved by Prince Rupert in mezzotinto are the two following:

A large whole ſheet plate, repreſenting *an executioner holding a ſword in one hand, and a head* (intended probably for the head of John the Baptiſt) *in the other*; a half length figure, from Spagnolletto, dated 1658. Upon the ſword are theſe initials, with the date, R. P. F. 1658. and the firſt letter is ſurmounted with a crown. Upon a ſtone or tablet, at the bottom, is this inſcription, Sp. In. Rvp. P. Fecit. Francofvrti, ano 1568, with the initials, M. A. P. M. which I cannot eaſily explain. He engraved the head of the *executioner* a ſecond time, on a ſmaller ſcale, for Mr. *Evelyn's Sculptura*, who therein aſſures us, that it was given to him as a ſpecimen of the new invented art, by Prince Rupert himſelf.

A woman's head looking down; a ſmall upright plate.

See the mark, which he put upon his engravings, copied upon the plate at the end of the volume.

Florent le Comte, ſpeaking of Prince Rupert, ſays, "he etched two "ſmall *landſcapes*." Theſe I know nothing of; it might be a miſtake of le Comte's.

LUPRECHT RUST.

Flouriſhed,

Said to be a very ancient engraver, and maſter to Martin Schoen. If this be true, we may reaſonably ſuppoſe, that he worked as early as 1450; but there is very little authority to prove, that ſuch an artiſt as Ruſt ever exiſted; much leſs, that Martin Schoen owed his inſtructions to him, notwithſtanding profeſſor Chriſt ſpeaks ſo poſitively upon the ſubject. The ſame author, a little further on, mentions one LUBERT RUST, who is ſaid to have marked his engravings with the initials L. P. but, continues he, I am doubtful, if any of his works are now extant. I ſuppoſe, that both theſe names are intended for the ſame artiſt.

JAKOB RUYSDAAL.

Born, 1636. Died, 1681.

This juſtly celebrated landſcape painter was born at Haerlem. He was contemporary with Berchem; and they were upon a very intimate footing with each other. From Berchem's works Ruyſdaal is thought to have profited conſiderably; but nature was his greateſt and beſt inſtructor. The great prices, which the pictures by this admirable maſter bear, are ſufficient teſtimonies of the eſtimation they are held in, and this eſtimation is not ſuperior to their real merit. He died at Amſterdam, A. D. 1681, aged 45.

We have a conſiderable number of etchings by him of *landſcapes* of various ſizes, executed in a very ſlight, but maſterly ſtyle, bearing ſome reſemblance to that of Waterloo. They are very valuable, and may be conſidered as beautiful ſketches from nature.

N. DE RUYTER.

Flouriſhed, 1688.

An artiſt of no great note, who imitated the ſtyle of engraving, adopted by Paul Pontius, but without much ſucceſs. We have by him a middling-ſized plate, length-ways, repreſenting *Diana repoſing after the chace*, from Gerard Valck.

NICHOLAS RICHMANS.

Flouriſhed, 1660.

He was a native of Antwerp, and probably a diſciple of Paul Pontius. He worked with the graver only, in a neat, but ſtiff ſtyle; and the outlines

or

of the naked parts of his figures, the extremities eſpecially, are exceedingly incorrect. We have by him

The adoration of the wiſe men; a large upright plate, from Rubens. The firſt impreſſions are prior to the inſertions of the addreſs of either Gaſper Huberti, or of Corn. Van Merlen.

A holy family; a ſmall plate, length-ways, from the ſame painter.

The entombing of Chriſt; a ſmall upright plate, from the ſame.

The diſcovering of Achilles; a middling-ſized upright plate, from the ſame.

WILLIAM WYNNE RYLAND.

Born, 1732. Died, 1783.

This great artiſt was a native of London. His genius for the arts diſcovered itſelf at a very early period of his life; and he was placed with Simone Francois Ravenet, who was at that time ſettled in England. When he had finiſhed his apprenticeſhip, he went to Paris, where he reſided five years, and applied himſelf cloſely to the ſtudy of drawing, particularly of the human figure, under the direction of Boucher, a painter, then in very high repute; and he engraved ſeveral plates from his compoſitions; among which the moſt capital is a middling-ſized plate, length-ways, repreſenting *Jupiter and Leda*.

Soon after his return to England, he was appointed engraver to his Majeſty, and had a yearly penſion allowed him. He engraved two whole length portraits of the King, from Ramſey; and a portrait of the Queen, from Coates. It is greatly to be lamented, that his engagements in the mercantile line, as a printſeller, deprived him of ſo conſiderable, and ſo precious a part of his time, and prevented his purſuing the arts with that alacrity the ſtrength of his genius required, which ſeemed formed for great and extenſive exertions. The works, which he has left behind him, abundantly prove, that he had ſufficient knowledge and judgment to have carried them to great perfection.

In the latter part of his life, he applied himſelf entirely to the engraving of plates in imitation of chalk drawings, from the pictures chiefly of Angelica Kauffman; which manner of engraving he firſt introduced into England; and how much it was improved under his hands, the prints themſelves ſufficiently demonſtrate.

He was a man reſpected and beloved by all that were well acquainted with him; for few men in private life ever poſſeſſed more amiable qualities than he did. He was a tender huſband, a kind father, and a ſincere friend. He frequently ſtraitened his own circumſtances to alleviate the ſorrows of others; for his heart was always open to receive the ſolicitations of diſtreſs.

The narrow limits of this work will permit me only to mention the few following engravings by this eminent artiſt:

Antiochus and Stratonice; a large plate, length-ways, from Pietro da Cortona, for Mr. Boydell's Collection.

The firſt interview between *Edgar and Elfrida*; a large plate, length-ways,

ways, from Angelica; left unfiniſhed at the time of his death, but completed for the benefit of his widow by Mr. Sharp.

The following are in imitation of chalk drawings:

Four half ſheet circles, from Angelica, repreſenting *Juno borrowing the Ceſtus of Venus. A ſacrifice to Pan. Cupid bound, with nymphs breaking his bow. Cupid aſleep, with nymphs awaking him.*

Eleanor, the wife of Edward the Firſt, ſucking the poiſon from his wound; a half-ſheet plate, length-ways, from Angelica.

Lady Elizabeth Gray, ſoliciting of Edward the Fourth the reſtoration of her huſband's lands; its companion, from the ſame.

Patience; a half-ſheet upright oval, from the ſame.

Maria; from Sterne's Sentimental Journey, the ſame, from the ſame.

King John ratifying the Magna Charta; from Mortimer. This admirable engraving was not quite completed at Mr. Ryland's death, but was finiſhed by Mr. Bartolozzi; it is of the ſame ſize with the *Edgar and Elfrida* mentioned above, and is uſually bought as a companion.

PETER RYSBRACK, or RYSBRECHTS.

Born, 1657.

He was a landſcape painter of ſome eminence, born at Antwerp. He was the diſciple of Franceſco Mille; but, admiring the works of Gaſpar Pouſſin, he ſtudied from them with great aſſiduity, and imitated his ſtyle with ſuch ſucceſs, that ſome of his pictures have been ſold for Pouſſin's. We have ſeveral *landſcapes*, etched by this artiſt in a very ſlight ſtyle.

AUGUSTINE RYTHER.

Flouriſhed, 1590.

He was an engraver of maps, and a printſeller. It appears, that he kept a ſhop near Leadenhall. We have by him ſome maps of *the Spaniſh Invaſion*. He was alſo principally concerned in the engraving of the *map of Yorkſhire*, publiſhed in Saxton's Collection, which was looked upon as a very extraordinary performance.

T. SAAL.

S.

T. S A A L.

Flouriſhed, 1672.

A Very indifferent engraver of *vignettes*, and other *ornamental book-plates*, which he executed in a ſtiff manner, with the graver only.

C A R L O S A C C H I.

Born, 1617. Died, 1706.

He was a native of Batavia, and an hiſtorical painter of ſome eminence. We have by him a few ſlight, ſpirited etchings, which want, however, correctneſs of outline. I ſhall mention the following:

The adoration of the ſhepherds; a large upright plate, from Tintoretto.

The wiſe men's offering; the ſame, from Paolo Veroneſe.

HERMAN SACHTLEVEN, or ZAFTLEVEN.

Born, 1609. Died, 1685.

A very celebrated painter of landſcapes. He was a native of Rotterdam, and the diſciple of John Van Goyen. He died at Utrecht, A. D. 1685, aged 76. We have ſome few etchings of *landſcapes* by him; one in particular, in which is repreſented *two elephants*; a middling-ſized plate, length-ways.

JOHN SADELER.

Born, 1550. Died, 1600.

The family of the Sadelers makes a very conſiderable figure in the annals of engraving. A complete collection of their works is rarely met with, though detached pieces by all of them are common enough.

John Sadeler was born at Bruſſels, A. D. 1550. It is probable, that his father was a workman in iron and ſteel; for his firſt employment was to engrave upon thoſe metals, in order to inlay them with gold or ſilver; therefore le Comte ſays of him; "*il a été Damaſquineur en fer*," or a damaſkener of iron. It appears, that he applied himſelf very early in life to the ſtudy of the human figure, which he drew correctly, though in a ſtiff and mannered ſtyle; but this ſtiffneſs ſeems rather to have ariſen from the habit he acquired in his firſt application to the arts, than from want of ability. And indeed it ſhould be obſerved, that this fault is leſs conſpicuous in his laſt works, after he had been ſome time in Italy. He publiſhed ſeveral of his engravings at Antwerp, and from thence he went to Franc-

fort, in the year 1588, and travelled over the greater part of Germany, in order to receive inſtructions from the beſt maſters of the age. He reſided a few years at Munich, where his merit being made known to the Duke of Bavaria, he was very graciouſly received; and that nobleman made him a preſent of a chain of gold. From Munich he went to Verona; from thence to Venice; and afterwards to Rome; but not meeting with the encouragement he expected from the Pope, he returned to Venice, where he eſtabliſhed himſelf, and died in that city of a fever, A. D. 1600, aged 50.

It is uncertain from whom he firſt learned the art of engraving, but it appears that he improved himſelf from a variety of maſters. His earlieſt productions have much of that ſtiffneſs, not only in drawing, but in point of mechanical execution, which eclipſes the merit of the old engravings of the German ſchool. It is true, that after he reſided in Italy, he made a conſiderable improvement in his ſtyle of engraving, eſpecially in the landſcape part of his plates; but he never entirely diveſted himſelf of the habit he at firſt acquired. He worked with the graver only, in a clear, neat ſtyle; but his plates were never highly finiſhed. We ſee in them, however, the hand of a very able artiſt, much correctneſs of drawing, and great expreſſion. His engravings are exceedingly numerous; and, as before obſerved, detached prints are by no means rare. It will be needleſs therefore to ſpecify any more than the following; eſpecially as the limits of this work are ſo exceedingly confined.

The hiſtory of Adam and Eve; ſix middling-ſized plates, length-ways, from Michael Coxcis, dated 1576.

The life of Chriſt; a ſet of ſmall upright plates, from Martin de Vos.

The life of Chriſt; a larger ſet of upright plates, from the ſame painter.

The twelve months; from Baſan, middling-ſized plates, length-ways.

The feaſt of Dives; a middling-ſized plate, length-ways, from Baſan.

Jeſus entertained by Martha and Mary; the ſame, from the ſame.

Jeſus with the two diſciples at Emmaus; the ſame, from the ſame. Theſe three laſt prints are diſtinguiſhed by the appellation of *Sadelers Kitchens*.

A ſet of hermits; ſmall plates, length-ways, from Martin de Vos. In theſe he was aſſiſted by his brother Raphael.

Variety of other ſets of prints, taken from ſacred and prophane hiſtory; alſo of allegorical and emblematical ſubjects.

Of the detached prints I ſhall mention only

David playing upon his harp in the midſt of his muſicians; a middling-ſized plate, length-ways, from Jodocus a Winge.

The nativity of Chriſt; a large plate, length-ways, from Polidoro da Caravaggio.

The laſt ſupper; a middling-ſized plate, length-ways, from Pietro Candido.

The martyrdom of St. Urſula and her companions; a middling-ſized upright plate, from the ſame painter.

Mankind ſurpriſed by the ſudden advent of the Deluge; from Theodore Bernard, a middling large plate, length-ways.

Mankind

Mankind ſurpriſed by the advent of the laſt day; its companion, from the ſame painter.

We have alſo a number of very excellent *portraits* by this maſter.

RAPHAEL SADELER THE ELDER.

Born, 1555. Died,

He was brother to the preceding artiſt, born alſo at Bruſſels, and, like him, was originally a damaſkener of iron and ſteel. He followed the footſteps of John, travelling through Germany, and afterwards to Italy. He ſettled at Venice, and was probably in partnerſhip with his brother. The year of his death is not poſitively known; but it is ſaid, that he lived to a very advanced age. He had quitted the graver a conſiderable time before his death, and taken up the pallet and pencils. But I am not well acquainted with his ſucceſs as a painter. His beſt engravings are in a bold, powerful ſtyle; which, however, has at times rather too much appearance of an affected manner. He underſtood the human figure exceedingly well; and the extremities are, in general, correctly marked. His portraits, of which we have a conſiderable number, are many of them extremely fine. I ſhall mention the following only, by this artiſt, whoſe works are not ſo multifarious as thoſe of his brother:

Lot with his two daughters; a middling-ſized upright plate, from J. de Winge.

The wiſe men's offering; a ſmall upright plate, from Baſan.

A holy family; a middling-ſized plate, length-ways, from John Van Achen.

Chriſt dead, attended by the Maries, St. John, and angels, holding flambeaus; from J. Straden.

Two ſets of prints; the one containing ſixty, the other forty-two, entitled *Bavaria Sancta*, from the deſigns of M. Kager; part of which plates were executed by his brother and his ſon. They were publiſhed at Antwerp.

A feaſt, where Death interrupts the merryment by ſeizing upon a lady; from J. Straden.

The judgment of Paris; a middling-ſized plate, length-ways, from John Van Achen.

Several *landſcapes*, from Paul Brill, the Breughels, &c. and a variety of *hiſtorical, emblematical, and allegorical ſubjects*, from different maſters.

GILES SADELER.

Born, 1570. Died, 1629.

He was nephew to the two preceding artiſts, and was born at Antwerp. His uncles, perceiving that his genius inclined him to follow the arts, undertook to inſtruct him; and being firſt well grounded in the principles of drawing, he ſoon became maſter of the graver, and handled that inſtrument with more facility, taſte, and freedom, than his tutors. He reſided

ſome time in Italy, from whence he was recalled by the Emperor Rodolphus the Second, and a penſion, at his command, was aſſigned to him. After the death of his patron, Sadeler ſuffered no inconvenience; for the ſucceeding Emperors held him in equal eſteem, and continued to him the ſame honours. He died at Prague, A. D. 1629, aged 52 years. His works are exceedingly multifarious; and many of them are valuable, particularly his beſt portraits, which are executed in a very beautiful manner. I ſhall note only the following prints by him:

The angel appearing to the ſhepherds; a ſmall plate, length-ways, from Baſan.

The murder of the Innocents; a large plate, length-ways, from Tintoretto.

The call of St. Peter; a large upright plate, from F. Baroccio.

The laſt ſupper; a middling-ſized upright plate, from Tintoretto.

The ſcourging of Chriſt; a large upright plate, from Gioſeffo Ceſare d'Arpino.

Chriſt carried to the tomb; a large upright plate, arched at the top, from F. Baroccio.

Chriſt carried to the tomb; a large upright plate, from Joſeph Heintz.

The three Maries at the ſepulchre of Chriſt; the ſame, from Spranger.

St. Sebaſtian; a middling-ſized upright plate, from the younger Palma.

St. Sebaſtian dying, with an angel pulling out the arrows from his ſide; a large upright plate, inſcribed, *Ægidius Sadeler inventor et ſculpſit.*

The twelve months; ſmall plates, length-ways; and a thirteenth plate for the title, from Peter Stephanus.

The twelve months; large plates, length-ways, from Paul Brill.

Hercules and Omphale; a middling-ſized upright plate, from B. Spranger.

Diana and Actæon; a large plate, length-ways, from J. Heintz.

He made alſo ſeveral copies from Albert Durer, imitating the ſtyle of that maſter, particularly, *a madonna and child*, a middling-ſized upright plate; *and Chriſt carrying the croſs*, the ſame.

A great number of very excellent *portraits*, amounting to one hundred and ſixty; alſo ſeveral ſets of *landſcapes*, from Breughel, Roland Savery, and other maſters.

JOOST or JUSTUS SADELER.

Flouriſhed, 1600.

He was the ſon of John Sadeler, mentioned above; and from his father he learned the art of drawing and engraving. He imitated the ſtyle of his father; and with ſucceſs. I ſhall mention only, by him, *a repoſe, where the Virgin is repreſented ſwaddling the infant Chriſt, and an angel is employed in warming the linen*; a ſmall plate, length-ways, from J. Rottenhamer. A number of *portraits* belonging to the family of *Gonzague*.

RAPHAEL SADELER THE YOUNGER.

Flouriſhed, 1600.

He was the ſon of Raphael Sadeler, mentioned above. He was inſtructed

ſtructed by his father in the art of engraving, and adopted his ſtyle; but the works of the ſon are inferior to thoſe of the father. I ſhall mention only, *the four Evangeliſts*, half figures, from P. Candidus, ſmall upright plates. *Venus and Adonis*; a ſmall upright plate, from Titian. He alſo aſſiſted his father in engraving the ſet of prints of the *Bavarian Saints*.

MARC SADELER.

Flouriſhed, 1600.

He was certainly of the ſame family with the preceding artiſts; but it does not appear, that he was an engraver. He ſeems to have been the publiſher only of the works of his relations.

PHILIP SADELER is mentioned by M. Heineken as an engraver. I am not acquainted with his works.

JOHN SAENREDAM.

Flouriſhed, 1600.

He was a native of Holland. It is not known, however, in what part of it he was born, or under what maſter he ſtudied; but it appears to me highly probable, that Henry Goltzius was his tutor; at leaſt, it is certain, that many of his early performances are from the compoſitions of that maſter. He worked with the graver only, and handled that inſtrument with the utmoſt facility. There is great neatneſs and clearneſs, joined with much freedom, in his prints, which are remarkable for their ſoftneſs and delicacy; but, in general, they want more powerful maſſes, and greater depths of ſhadow, to produce a ſtriking effect.

Saenredam deſigned himſelf; and his compoſitions manifeſt the goodneſs of his taſte, and the fertility of his genius. If he had applied himſelf more aſſiduouſly to the ſtudy of the human figure, he would probably have avoided many little inaccuracies of outline, which are often to be found in his beſt engravings.

The number of his prints, according to Florent le Comte, amounted to one hundred and thirty-two; many of which are very large.

I muſt confine myſelf to the following, which may be conſidered as excellent ſpecimens of his abilities:

Adam and Eve in Paradiſe; a ſmall upright plate, from Goltzius, dated 1597.

The hiſtory of Adam and Eve; ſix ſmall upright plates, from Abraham Bloemart.

Lot and his two daughters; from Goltzius, a ſmall plate, length-ways.

Elijah and the widow of Sarepta; a large upright plate, from Abraham Bloemart, the companion to *the repudiation of Hagar*, by J. Matham.

The hiſtory of Eliſha and Elijah; four ſmall upright plates, from the ſame painter.

The angel appearing to the ſhepherds; a large upright plate from the ſame.

The nativity of Chriſt; a very large upright plate, from Carl Van Mander.

Chriſt entertained by Simon the Phariſee; a large upright print on four plates.

The parable of the wiſe and fooliſh Virgins; five middling-ſized plates, from his own compoſitions.

A large allegorical ſubject, relating to the government of the Low Countries by the infant *Iſabella*. That Princeſs herſelf is alſo repreſented ſtanding under a tree at the right-hand; the ſame.

A repreſentation of a large whale, which was thrown upon the coaſt of Holland; companion to the preceding print; the ſame.

The ſeven planets. The four ſeaſons. The four ages. And the *three marriages at three ſeveral times of life*; all of them ſmall upright plates, from Goltzius.

The bath of Diana; a ſmall plate, length-ways, from the ſame painter.

The bath of Diana; a middling-ſized plate, length-ways, from Paul Moreelſen. This print is called *the great bath of Diana*, to diſtinguiſh it from the preceding one.

He alſo copied ſome of the engravings of Lucas Van Leyden, with great accuracy. I ſhall mention only, *David carrying the head of Goliah upon his ſword*; a ſmall upright plate.

We have alſo ſeveral fine *portraits* by him.

He ſometimes marked his plates with the initials, I. S. only; but his engravings are eaſily diſtinguiſhed.

C. SAHLER.

Flouriſhed,

The name of an obſcure engraver, affixed to the portrait of *Adrian Stalbent*, a painter.

ISAAC SAILMAKER.

Born, 1633. Died, 1721.

He was a painter of maritime ſubjects, employed by Oliver Cromwell to take a view of the fleet before Mardyke. The honourable Mr. Walpole informs us, that he etched ſome plates; but the ſubjects are not ſpecified.

SAINT ANDRE.

Flouriſhed,

He was a native of France, and a painter of ſome eminence. We have etched by him forty-ſix plates, from the gallery at the Louvre, by Le Brun, executed in a ſlight, but bold and ſpirited ſtyle.

SAINT JOHN. See DIEU.

SAINT MAURICE. See MAURICE.

SAINT

SAINT NON. See NON.

JOHN SAITER, or SEITER.

Flouriſhed,

This artiſt was a native of Germany. He and his ſon, JOHN GOTTFRIED SAITER, are mentioned by M. Heineken, as engravers. I am not acquainted with their works.

ANTONIO SALAMANCA.

Flouriſhed, 1540.

He was a native of Italy, and carried on a very large commerce in prints. He is thought by ſome to have engraved; but if he ever took up the graver, it ſeems only to have been for the purpoſe of retouching the plates, which belonged to his ſtock. The marks, however, attributed to him, are given on the plate at the end of the volume; but it is moſt probable, that none of them belong to him; for his uſual manner was to put his name at length upon the plates he publiſhed.

VENTURA SALIMBINI.

Born, 1557. Died, 1613.

An hiſtorical painter of ſome note, born at Siena. He learned from his father the firſt principles of painting; and completed his ſtudies at Rome. He was half brother to Franceſco Vanni, whoſe ſtyle of painting he imitated; but his pictures are not held in equal eſtimation with thoſe of Vanni. We have ſeveral ſlight maſterly etchings by this artiſt; and, among them, the following, all from his own compoſition.

The marriage of the Virgin; a ſmall upright plate.

The ſalutation of the Virgin; a ſmall ſquare plate.

The Virgin and Child; a ſmall upright plate, *in which Joſeph appears behind, walking with a ſtick upon his ſhoulder.* The name appears reverſed upon the print.

The baptiſm of Chriſt; a large upright plate.

He ſometimes ſigned his engravings with the initials V. S. only.

A. SALLARTS.

Flouriſhed, 1620.

He was a native of Flanders, and, according to Papillon, a painter of great eminence. He was contemporary with Rubens, and is thought to have aſſiſted him in his large compoſitions. Sallarts engraved on wood, in a bold, free ſtyle; and we have many excellent prints by him. I ſhall mention only the heads of the *four Evangeliſts*, ſmall upright prints, from his own compoſitions. He ſometimes marked his engravings with the initials only, thus, A. S. or with the initials, formed into a cypher upon a tablet, in the manner expreſſed upon the plate at the end of the volume.

ANDREA

ANDREA SALMINCIO.

Flouriſhed,

He was a native of Bologna, and the diſciple of Valeſio. We have ſeveral prints engraved by him, both on wood and on copper, which he marked with a cypher, compoſed of an A. and S. joined together. See the plate of monograms at the end of the volume.

P. SALTZBURGER.

Flouriſhed, 1580.

He was a native of Germany, and an engraver on wood. He worked from the deſigns of Joſt Amman, and marked his prints with a P. and an S. joined together, in a cypher, and in ſome few inſtances ſeparate, thus, P. S. He may be ranked among the little maſters.

SALVADOR. See CARMONA.

SALVIATI.

This name was given to Joſeph Porta, becauſe he was the diſciple of Franciſco Salviati. See Porta.

JAQUES SALY.

Flouriſhed, 1760.

A French ſculptor: he reſided at Copenhagen, where he made an equeſtrian ſtatue of the King of Denmark. He etched thirty plates of *vaſes*, and four *deſigns for monuments*; ſmall upright prints, from his own compoſition.

HUGUES SAMBIN.

Flouriſhed, 1522.

An architect of great note, who was a native of Dijon. He deſigned and engraved a ſet of *pilaſters*, and other *architectal compoſitions*, which were executed with great preciſion. They were publiſhed at Lyons, A. D. 1522. He uſually inſcribed his plates, *Hugues Sambin Architecteur en la ville de Dijon*. Profeſſor Chriſt attributes a monogram to him, compoſed of an H. and an S. joined together. See the plate of monograms at the end of the volume.

RAPHAEL SANTIO DE URBINO.

Born, 1483. Died, 1520.

The name and reputation of this admirable artiſt is well known. He is here introduced, not becauſe he ever engraved any prints himſelf, but becauſe he is ſaid to have aſſiſted Marc Antonio Raimondi, by outlining his deſigns

deſigns upon the plates, which that engraver was to execute; and it ſeems very probable, that he did ſo; and in ſome inſtances, corrected the drawing afterwards. In the print of the *Judgment of Paris*, mentioned in the works of Marc Antonio, the corrected outline is ſeen in many parts; particularly in the figure of Minerva, who is ſtanding with her back towards the ſpectator.

JOACHIM DE SANDRART.

Born, 1606. Died, 1683.

He was born at Francfort upon the Maine, and was firſt inſtructed in the art of deſign and engraving by Theodore de Bry and Matthew Marian; but afterwards he learned the principles of painting from Gerard Honthorſt. He excelled in hiſtorical and portrait painting: and his pictures are ſpoken of with great commendation. He reſided a conſiderable time in London; after which he viſited Venice, Bologna, Naples, and Rome. Returning into his own country, he ſettled in Nuremberg, where he eſtabliſhed an academy for drawing and painting; and in that city he died, A. D. 1683, aged 77.

He was a man of letters, and publiſhed ſeveral works; and, among them, the Lives of the moſt famous Painters, which he enriched with a conſiderable number of portraits. It was written in the German Language, and entitled, *the Academy of Architecture, Sculpture, and Painting*, publiſhed at Nuremberg, 1679. An edition in Latin, containing the lives of the artiſts, was printed at Nuremberg, 1683, with the ſame portraits. We have a few etchings by him from his own compoſition; among others, the following: *the death of Cleopatra*, a ſmall upright plate; and an *old woman with a Cupid*, the ſame.

JACOB DE SANDRART.

Flouriſhed, 1660.

He was nephew to the preceding artiſt, and was eſtabliſhed at Nuremberg. He engraved a very conſiderable number of excellent portraits; and, among them, that of *Joachim de Sandrart, his uncle.* He worked entirely with the graver, in a neat, clear ſtyle.

JOHN JACOB DE SANDRART.

Flouriſhed, 1680.

He was the ſon of Jacob de Sandrart, mentioned in the preceding article. He was a deſigner, as well as an engraver; and his works prove the facility of his invention. He enriched the books of his great uncle with many very ſpirited etchings. He alſo engraved ſeveral of the plates for the ſecond volume of a work, in folio, entitled, *Suecia Antiqua et Hodierna*; and a buſt of the *Queen of Pruſſia*, ſurrounded by emblematical figures; a middling-ſized upright plate, from A. Clerck.

SUSANNAH MARY DE SANDRART.

Flouriſhed, 1680.

The daughter of Jacob de Sandrart, and brother to the preceding artiſt. She learned the principles of drawing and engraving from her father; and we have by her a conſiderable number of *ornamental* plates. She alſo copied the Aldobrandine Marriage, which Bartolo engraved from an antique baſs-relief, for one of the volumes of Joachim de Sandrart, her great uncle.

LAURENCE DE SANDRART.

Flouriſhed, 1700.

He was probably of the ſame family with the preceding artiſts. His name is affixed to the *frontiſpiece* for a ſet of prints from Ovid's Metamorphoſes by Engelbrecht. It is, however, but a very indifferent print, and moſt probably engraved from his own deſign.

EDWIN SANDYS.

Flouriſhed,

A name affixed to the portrait of Sir William Petty.

A. SANTVORT.

Flouriſhed,

This name, followed by the word *fecit*, is affixed to a ſmall upright print, repreſenting *an almanac ſeller, with a church and town in the back-ground*. It is ſlightly etched, in a ſtyle bearing ſome reſemblance to that of Hollar, and has much merit.

JULIUS SANUTUS.

Flouriſhed, 1540.

He was a native of Venice, as appears from the inſcription affixed to a ſmall upright plate, repreſenting *the birth of a monſtrous child*, which runs thus, *Jul. Sanutus Venet. fac.* It is executed with the graver, in a coarſe, heavy ſtyle, and with ſingle ſtrokes, without any croſs hatching, ſo as to bear great reſemblance to a wooden cut.

CARLO SARACCINO, called the VENETIAN.

Born, 1585. Died, 1625.

He was a native of Venice, and the diſciple of Cammillo Mariani. He painted hiſtorical ſubjects with great ſucceſs, and died at Venice, A. D. 1625, aged 40. We have by him ſeveral ſlight etchings from his own compoſitions.

SAR-

SARBOT.

Flouriſhed, 1675.

An artiſt of no great note, by whom we have a ſmall uprightprint, repreſenting *Chriſt praying in the garden, ſupported by an angel*; probably from his own deſign, for he adds the word *fecit* to his name.

JOHN SARRABAT.

Flouriſhed, 1690.

He was a native of France, and reſided at Paris, where he engraved ſeveral portraits and other ſubjects in mezzotinto; but they are ſo very indifferently executed, as ſcarcely to merit particularizing.

JOHN SARRAGON.

Flouriſhed, 1645.

He engraved ſeveral portraits, in a neat, clear ſtyle, bearing ſome reſemblance to that of Delft. I ſhall mention only the head of *Adrian Hoffer*, in an oval, a ſmall upright-plate. This print is by no means devoid of merit.

SART, See DUSART.

ANDREA DEL SARTO.

Born, 1488. Died, 1530.

He was a native of Florence, and a very celebrated hiſtorical painter. It has been ſaid, that he engraved, and particularly a *holy family*, in which the virgin is repreſented kneeling before the infant Chriſt, with St. John, and Joſeph a half figure appears behind; under it is written, *Andrea del Sarto fatti in Romæ*. It is a neat dark etching, but by no means equal to the hand of that great maſter. The words *fatti in Romæ* certainly bear reference to the picture, and not to the print. There is alſo a very ſmall upright etching, greatly in the ſtyle of Bartoli, repreſenting *the Virgin and child with Joſeph and St. John*, marked "Andre del Sarte, F." but this is evidently a modern production.

J. C. SARTORIUS.

Flouriſhed,

He was a native of Nuremberg, and engraved *portraits*, chiefly, I ſuppoſe, for books. His prints are in the ſtyle of thoſe publiſhed by Vander Aa, and hardly worth ſpecifying.

CHRISTIAN SAS.

Flouriſhed, 1660.

He was a native of Germany, by whom we have ſeveral engravings; and,

among them, forty-five plates, repreſenting *the life of St. Philip de Neri*, from Stella. He alſo engraved from Le Pomerange, and other maſters.

J. SAVAGE.

Flouriſhed, 1680.

An Engliſh artiſt, who reſided in London. He worked much for the bookſellers; but he alſo executed ſeveral plates upon his own account; for example, the portrait of *Philip King of Spain*, under which is written, *ſold by J. Savage, near the Doctors' Commons*. He engraved a great number of portraits, particularly of malefactors. He worked principally with the graver, but without any great taſte; and his drawing is ſtill more defective than the mechanical part of his plates. I ſhall mention only the following prints by him: the portrait of *Biſhop Latimer*, and that of *John a Laſco*. He was paid three pounds each plate for the engraving of theſe two prints. The portrait of *Algernon Sidney*; that of Sir *Edmondbury Godfrey*; and that of *John Godbury*, &c. Part of the plates for Tempeſt's Cries of London; and ſome Coins in Evelyn's Numiſmata, &c.

LAURENCE SAUBERLICH.

Flouriſhed, 1599.

According to profeſſor Chriſt, this artiſt publiſhed ſome engravings on wood at Wittemberg, A. D. 1599; and to him that author attributes a monogram, compoſed of an L. and S. joined together. See the plate of monograms at the end of the volume.

PETER SAUDMAN.

Flouriſhed,

An engraver, mentioned by Sandrart, as being in the ſervice of the King of Poland. I am not acquainted with his works.

SOLOMON SAVERY.

Flouriſhed, 1630.

This artiſt, if not a native of Amſterdam, at leaſt reſided there, and by ſome he is ſaid to have been in England; but this circumſtance does not appear to be certain. Portraits conſtitute the beſt part of his engravings; and many of them are executed in a ſtyle, which does him no ſmall credit. I ſhall mention the following: *John Speed the hiſtorian, with his hat on, ſitting in a chair*, a half-ſheet print, in folio. *Charles the Firſt, with a high crowned hat:* the face of which portrait is thought to have been taken from a picture of Vandyck, and the hat, &c. added by Savery himſelf. *Thomas Lord Fairfax, with his hat on*, &c. We have alſo by him *the entry of Mary of Medicis into Amſterdam*, repreſented on ſeveral ſmall plates, length-

ways. *Chriſt caſting the money-changers out of the Temple*; a large plate, length-ways, from Rembrant. Seventeen plates for *Ovid's Metamorphoſes*, &c.

JOHN SAUVE.

Flouriſhed,

A very indifferent French engraver, who flouriſhed in the laſt century. We have by him ſeveral *devotional* plates from Guido, P. de Cortona, &c. and alſo ſome *portraits*; among others, that of *the Marquis de Hunſley*, in an oval; a large upright plate.

CHRISTOPHER SAXTON.

Flouriſhed, 1580.

He was a native of Yorkſhire, and lived at Tingley near Leeds, in the ſervice of Thomas Sekeford, Eſq. Maſter of the Requeſts, and Maſter of the Court of Wards. Encouraged by this gentleman, who alſo provided him with money, Saxton undertook to make a complete ſet of the maps of the counties of England and Wales. He engraved many of the plates himſelf, and was aſſiſted by Francis Hogeberg, Nicholas Reynold, Auguſtin Ryther, and other artiſts. This work employed Saxton for ſix years; and it was publiſhed A. D. 1579. Theſe were the firſt county maps which ever appeared in England; and they are ſpoken of as very accurate performances, conſidering the diſadvantages he laboured under; that of Yorkſhire eſpecially is highly commended. Thoreſby indeed ſays, it is the beſt that ever was made of that county. It was three feet wide, having at one corner, a view of York; and at another, a view of Hull.

ANDREA SCACCIATI.

Flouriſhed, 1760.

He was a native of Italy, and reſided at Florence, where he publiſhed a ſet of 21 prints in aqua tinta, from drawings of the great maſters, in the collection of the Great Duke of Florence. They are executed in a ſpirited ſtyle, and poſſeſs much merit.

GOTTEFRED DE SCAICHI.

Flouriſhed, 1623.

We have by him a ſet of views of *the palaces and gardens belonging to the Great Duke of Tuſcany*, etched in a very ſlight, taſteleſs ſtyle. They are middling-ſized plates, length-ways. He was aſſiſted in this work by M. Greuter.

PETER SCALBERGE.

Flouriſhed, 1638.

He was a native of France, and a painter; but, I apprehend, of no

great note. We have many ſlight, incorrect etchings by him, from his own compoſitions, and from thoſe of other maſters. I ſhall mention the following only:

Venus and Cupid; a ſmall upright plate, inſcribed, *P. Scalberg inv. et ſculp.* 1638.

Chriſt carried to the tomb; a large plate, length-ways, from Raphael.

The battle of Conſtantine; a large print, length-ways, on four plates, from the ſame painter.

Diana and her nymphs; a ſmall plate, length-ways, from Dominichino.

RAPHAEL SCAMINOSSI.

Flouriſhed, 1610.

He was a native of Italy, born at Borgo S. Sepolcro, and is ſpoken of as a painter. We have a very conſiderable number of etchings by this artiſt, amounting, according to Florent le Comte, to 130. They are executed in a bold, dark ſtyle. There is, however, a coarſeneſs in them, which gives them a diſagreeable appearance at firſt ſight; but, on examination, they will be found to poſſeſs great merit. His knowledge in drawing ſeems to have been extenſive; and the characters of the heads of his figures are very ſtriking. His monogram, compoſed of an R. an A. an S. and an F. is copied on the plate at the end of the volume.

The following engravings are by him:

The Virgin and Child; a middling-ſized upright plate, inſcribed *Raphael Schiamioſſius, pictor ex civitate Burgi Sancti incidebat*, A. D. 1613.

St. Francis preaching in the deſert; the ſame, from his own compoſition, dated 1604.

A ſet of fourteen ſmall plates, length-ways, excluſive of the title, entitled, *Myſteria roſarii Beatæ Mariæ Virginis*, publiſhed at Rome 1609; the ſame.

The Sibyls; a ſet of ſmall upright plates, the ſame.

The martyrdom of St. Stephen; a middling-ſized plate, length-ways, from Lucas Cangiage.

A repoſe; a middling-ſized upright print, from Baroccio. Cornelius Cort engraved the ſame compoſition, with ſome ſmall difference only in the legs of the infant.

He etched alſo from Raphael, Paolo Veroneſe, Caſtelli, and other maſters.

LUIGI SCARAMUCCIA, called PERUGINO.

Born, Died, 1684.

This artiſt was an hiſtorical painter of ſome eminence. He was born at Peruſia, and learned the firſt principles of painting from his father; after which he became the diſciple of Guido. He etched ſeveral plates, in which he imitated the ſtyle of Guido. They are executed in a free, ſpirited manner;

ner; but the outlines are exceedingly incorrect; and the extremities of his figures badly drawn. I ſhall mention the two following only:

Chriſt crowned with thorns; a middling-ſized upright plate, from Titian.

St. Benedict overcoming the Devil by his prayers, who had cauſed a large ſtone to be immoveable, which was to be uſed in building a church; a large upright plate, from Lodovico Carracci.

FRANCIS SCATTERUS, or SCALTERIUS.

Flouriſhed, 1577.

He engraved *the map of Cheſhire*, for Saxton's collection of county maps.

H. L. SCHÆRER.

Flouriſhed, 1627.

According to profeſſor Chriſt, he engraved ſeveral little *landſcapes*, which he marked with an H. an S. and an L. joined together. See the plate of monograms at the end of the volume.

HANS, or JOHN SCHAEUFLEIN.

Flouriſhed, 1540.

He was a native of Germany, and an engraver on wood. His prints are executed in a bold, ſpirited ſtyle; and the compoſitions ſhow him to have been a man of genius, though the ſtiff manner, which characteriſed the early German maſters, obſcures much of their merit. Beſides which, they are incorrectly drawn; the extremities of the figures, in particular, are very defective. Schaeuflein uſually marked his prints with an H. and an S. or an I. and an S. joined together, various ways. To theſe he added a baker's peel to expreſs his name; becauſe a *peel* in German is called Schaufel; and the word Schaeuflein ſignifies *a little peel*. All the marks uſed by this artiſt are copied on the plate at the end of the volume.

It is to be obſerved, that one of the uſual marks of Schaeuflein is an H. with an S. upon the croſs bar of the H. and this mark was alſo uſed by an engraver, conſiderably more ancient than he. M. Heineken ſuppoſes, he might have been of the ſame family; and, as I ſee no reaſon to differ in opinion from him, I ſhall conſider the works of that artiſt in this article, and call him The Elder Schaeuflein. He flouriſhed towards the concluſion of the fifteenth century: for though Sandrart tells us, that he had ſeen a print, marked with this monogram, bearing the date 1455, it is generally ſuppoſed, that he was miſtaken. The author of the preface to The Little Chronological Series of Engravers, printed at Cambridge, aſſerts, that the two fives ſhould be two ſevens, which reduces the date twenty-two years: and that probably was the time, in which the elder Schaeuflein lived.

There was alſo a third artiſt, who engraved on wood, and etched on copper, and uſed a mark very like that of the two Schaeufleins. I have ſeen by him *two men fighting*, cut on wood, in a very coarſe, but ſpirited manner;

manner; and a very fine maſterly etching in the ſtyle of a painter, repreſenting *a large company at an entertainment in a garden.* Theſe prints prove him to have been a man of very great abilities. He was probably of the ſame family; I have therefore given his mark with thoſe of the Schaeufleins, on the plate at the end of the volume.

Prints by the elder Schaeuflein, which are chiefly very ſmall; he may therefore be ranked among the *little maſters:*

A crucifixion, with St. John, the Virgin, and two ſoldiers; a ſmall circular plate, two inches and a quarter in diameter.

The Virgin and Child; the ſame ſize.

St. Chriſtopher; the ſame.

St. Laurence converſing with St. Auguſtin; the ſame.

This artiſt was probably a diſciple of Martin Schoen, whoſe ſtyle of engraving he imitated very carefully; but his prints are not equal, in any reſpect, to thoſe of Schoen. He alſo copied ſome of Martin Schoen's engravings. I ſhall mention that only in which a *lady and gentleman are repreſented walking together, and Death appears behind a tree.* This print was alſo engraved by Iſrael Van Mecheln, Wenceſlaus, and Albert Durer.

Prints engraved on wood by the younger Schaeuflein.

Adam and Eve; a ſmall upright print.

Lot and his daughters; a middling-ſized plate, length-ways.

Chriſt preaching to the multitude from the ſhip; a middling-ſized print, length-ways, marked with an I. and an S. joined together without the peel.

The life of Chriſt; a ſet of middling-ſized upright prints, in quarto.

The life of Chriſt; in an octavo volume, conſiſting of 37 prints, entitled *Vite et paſſio Jeſu Chriſti*, &c. publiſhed at Francfort by Chriſtian Egolophus, A. D. 1537. To theſe are added, *Hiſtoriæ Evangelio*; containing *the miracles, parables, &c. of Chriſt*, in 36 prints; the ſame ſize as the above, and printed on both ſides. Theſe are marked with the I. and S. joined together upon the peel.

He alſo engraved on copper. I have ſeen a ſmall print, length-ways, repreſenting *ſoldiers converſing*, executed with the graver only, in a bold, ſpirited ſtyle; and a very free etching of *a landſcape*; a ſmall upright plate, dated 1551.

MATTHÆUS SCHAFFNABURGENSIS.

Flouriſhed, 1545.

An engraver on wood, who executed, from his own deſigns, the cuts for a bible, printed at Wittemberg, 1545. He marked his prints with the initials M. S. placed upon a tablet, and uſually added the date.

ELIAS SCHAFHAUSER.

Flouriſhed, 1700.

An engraver, mentioned by profeſſor Chriſt, as a native of Augſburg. He marked his plates with the initials E. S.

C. VAN

C. VAN SCHAGEN.

Flouriſhed,

He was a native of Holland, and probably a diſciple of Oſtade. I have ſeen a ſlight etching by him, repreſenting *a cottage ſcene, with an old man*, from a deſign of his own.

JORG SCHAPFF.

Flouriſhed, 1448.

One of the moſt early engravers on wood. He executed the cuts for a book of Chiromancy by Dr. Hartlieb. Baron Heineken, in his Idea of a complete Collection of Prints, has given us a copy from one of theſe engravings, and nothing certainly can be more rudely executed. The book, it ſeems, conſiſts of 24 leaves, printed on both ſides, the diſcourſe itſelf being cut upon blocks of wood. It is dated 1448; and the name of the engraver, who was a native of Augſburg, is at the bottom of one of the leaves, Jorg Schapff in Augſpurg. I have ſpoken of this book in the Eſſay on engraving upon wood, at the beginning of this volume.

GEORGE SCHARFFENBERG.

Flouriſhed, 1560.

A native of Saxony, and an engraver on wood. He marked his plates with a G. and an S. joined together.

GASPAR SCHECKSI.

Flouriſhed, 1627.

This artiſt engraved the ſtars, and other ornamental parts of the plates for a book in folio, entitled, *Cœlum Stellatum Chriſtianum*. The figures were executed by Lucas Kilian. He appears to have been a native of Augſburg, where this book was printed, A. D. 1627.

GEORGE VAN SCHEINDEL.

Flouriſhed,

He was a native of Holland, and engraved in a very neat ſtyle, bearing much reſemblance to that of Callot. His landſcapes poſſeſs great merit. We have by him twelve ſmall *landſcapes*, length-ways, apparently from nature, ornamented with excellent little figures: alſo a ſet of *habits of the countrywomen of the ſeveral Cantons of Holland*; ſmall upright plates, from Buytewech.

M. SCHEITS.

Flouriſhed, 1672.

He was a native of Holland, and probably a painter. We have by him ſome ſlight etchings in a bold, free ſtyle. I ſhall mention the following only:

An

An old man playing upon the violin, with a woman ſinging, before the door of a cottage; inſcribed *M. Scheits fecit*, 1672.

SCHELLENBERGER.

Flouriſhed, 1660.

A name affixed to the portrait of *Gaſpar Jellez*, engraved for the third volume of *Priorato's Hiſtory of the Emperor Leopold.*

PETER SCHENCK.

Flouriſhed, 1700.

He was a native of Holland, and reſided at Amſterdam. He engraved a great number of plates; many of which are in mezzotinto; but perhaps he is more generally conſidered as a publiſher, than as an engraver. I have before me a ſet of one hundred ſmall half ſheet plates, length-ways, entitled *Roma Æterna*, conſiſting of views in and about Rome; many of which, apparently, were engraved by himſelf. We have alſo ſeveral portraits by him in mezzotinto; but his works prove him to have been a man of more induſtry than genius.

SCHENDEL. See SCHEINDEL.

ANTHONY SCHEVENHUYSEN.

Flouriſhed, 1695.

We have by him a ſet of one hundred ſmall upright plates, repreſenting the different *trades in Holland*, dated 1695.

SCHIAMINOSE. See SCAMINOSSI.

ANDREA SCHIAVONI.

Born, 1522. Died, 1582.

A celebrated hiſtorical painter, born at Sebenico in Dalmatia, who, under all the diſadvantages of poverty, purſued his ſtudies in the art of painting with the greateſt ſucceſs. His colouring eſpecially is ſpoken of with the warmeſt commendation. He etched ſome few plates from his own compoſitions, and others from Parmigiano, &c. I ſhall mention only *the rape of Helen*, a large plate, length-ways, from his own compoſition.

BARTOLOMEO SCHIDONE.

Born, 1560. Died, 1616.

He was born at Modena, and was the diſciple of Lodovico Carracci. He ſtudied the works of Correggio with attention, and imitated his ſtyle of painting with great ſucceſs. He died at Parma, of grief, as it is reported, for

for having loſt by gaming a ſum of money, ſo large as to ruin himſelf entirely. The following etching is ſaid to be the only one by his hand: *The Virgin and Child with Joſeph*, half figures, a ſmall upright plate, nearly ſquare, from a compoſition of his own.

JAMES VANDER SCHLEY.

Flouriſhed, 1730.

He was a native of Holland, and a diſciple of Bernard Picart, whoſe ſtyle of deſigning and engraving he imitated with ſome ſucceſs. We have a great number of *vignettes* and other *book-plates* by him; alſo ſeveral *portraits*. I ſhall mention only the portrait of *Bernard Picart his maſter*, from M. Des Angles, ſurrounded by emblematical figures, invented by Schley himſelf; a large half-ſheet print.

GABRIEL SCHLUSSELBURGER.

Flouriſhed,

The name of an old engraver, cited by le Comte; but none of his works are ſpecified.

GEORGE FREDERIC SCHMIDT.

Flouriſhed, 1760.

He was a native of Germany, and reſided a conſiderable time at Paris, where he became a member of the Royal Academy. He went from thence to Ruſſia, and afterwards ſettled at Berlin. He worked principally with the graver, in a very neat, clear ſtyle. His prints prove him to have been a man of great abilities. We have many very excellent portraits, as well as other ſubjects, by him.

JACOB SCHMITZER, or SCHMUTZER.

Flouriſhed, 1760.

A modern deſigner and engraver, by whom we have ſeveral *portraits* very neatly executed. He was of the ſame family with thoſe mentioned in the following article.

ANDREA SCHMUTZER.

Flouriſhed, 1760.

This artiſt, together with his brother Joſeph Schmutzer, reſided at Vienna in Auſtria, where they engraved part of the pictures of Rubens, repreſenting *the hiſtory of Decius*, in the gallery of the Prince of Lichtenſtein.

JOHN ADAM SCHMUTZER, brother to the above artiſt, was alſo an engraver.

GABRIEL SCHNELLBOTZ.

Flouriſhed, 1590.

This artiſt reſided at Wittemberg, where he engraved a conſiderabel numbr

number of very excellent prints. He marked them with an arrow, upon which he placed an S. the family name of this maſter ſignifying an arrow in the German language.

JOHN SCHNITZER.

Flouriſhed, 1480.

He was an engraver on wood, and executed *the geographical charts for the edition of Ptolemy*, printed at Ulm, 1486. On *the map of the world*, which is ornamented with ten rude heads, repreſenting *the winds*, is this inſcription, *Inſculptum eſt per Johannem Schnitzer de Arnſkheim*, or Arnſheim.

MARTIN SCHOEN.

Born, Died, 1486.

This ingenious artiſt was a native of Culmbach, and was at once a goldſmith, a painter, and an engraver. In the latter part of his life he was eſtabliſhed at Colmar in Alſatia, where he died, 1486.

At a time when the art of engraving was in its very infancy, this maſter began to practiſe it; and when we conſider the manifeſt diſadvantages he laboured under, we cannot but be aſtoniſhed at the perfection to which he carried the mechanical part of it. His compoſitions, though obſcured by that formality and ſtiffneſs, which characterize the works of the early German artiſts, prove him to have been a man of genius and judgment. The naked parts of his figures, it muſt be owned, are very incorrect; but then he has frequently given ſuch expreſſion to the heads, as in ſome meaſure compenſates for the other deficiency. Michael Angelo was ſo pleaſed with the print of *St. Anthony carried into the air by the evil ſpirits*, that he ſtudied from it himſelf; which was paying a very high compliment to the abilities of Schoen; and really the head of the ſaint is very beautifully repreſented, with the ſtrongeſt marks of patience and reſignation in his countenance. The devils are the efforts of a fertile imagination; their forms are varied and contraſted with great ingenuity.

I have ſpoken already of Martin Schoen, in the fourth chapter of the Eſſay on the Origin and Progreſs of Engraving, at the beginning of the firſt volume, pages 16 and 17. An exact copy of one of his prints is alſo given in the preſent volume. The plates engraved by him are exceedingly numerous. I ſhall ſelect the few following only, all from his own compoſitions:

The life of the Virgin; a ſet of twelve middling-ſized upright plates.

The life of Chriſt; a ſet of twelve ſmall upright plates.

Chriſt carrying his croſs; a large plate length-ways.

The death of the Virgin; a middling-ſized upright plate. This was engraved by Iſrael Van Mecheln, Wenceſlaus of Olmutz, and other contemporary artiſts.

A very ſmall ſet of *the apoſtles*.

The wiſe and fooliſh Virgins; ten very ſmall upright plates.

A battle againſt the Saracens, in which St. James appears on the part of the Chriſtians; a large plate, length-ways: the diſtant figures are not entirely finiſhed.

St. Anthony carried into the air by demons; a middling-ſized upright plate.

St. Sebaſtian tied to a tree; a ſmall upright print. This is copied plate 2. of this volume.

An incenſe cup or cenſer; a middling-ſized upright plate. Iſrael Van Mecheln alſo engraved this cup.

See the mark, conſtantly uſed by Martin Schoen, upon the plate at the end of the volume.

BARTHELEMY SCHOEN.

Flouriſhed, 1480.

According to Profeſſor Chriſt, he was ſaid to have been the brother of Martin Schoen. His engravings are certainly very ancient, and marked with a B. and an S. ſeparated by a croſs reſembling that of Martin Schoen, which confirms the probability of their being brothers. The ſtyle of engraving of the one reſembles that of the other. But the prints by Barthelemy are not executed with that neatneſs and expreſſion, which we find in the works of Martin.

The original engravings by Barthelemy appear to be groteſque figures (many of which are by no means deſtitute of humour). I ſhall mention the following:

An old beggar man, with an old woman in a wheel-barrow; a ſmall plate, length-ways.

Two groteſque heads, well marked, *repreſenting an old man and woman*; the ſame.

A man playing on a lute, and an old woman holding a ladle in one hand, and a jar in another, the ſame.

A lover and his miſtreſs; a ſmall circular plate.

He alſo copied *the Life of Chriſt*, and many other plates, from Martin Schoen.

See the mark of this artiſt upon the plate, at the end of the volume. PAUL and GEORGE SCHOEN are ſaid to have been goldſmiths, and brothers to Martin Schoen. The matter is however exceedingly doubtful; at leaſt, their works are not known.

ERHART SCHOEN.

Flouriſhed, 1530.

He was perhaps of the ſame family with the preceding artiſts; but of this particular we find no certain account. He engraved on wood; and his works deſerve every commendation for their neatneſs and accuracy. The naked parts of the human figure he did not draw correctly; but the heads are marked with ſpirit; and his compoſitions prove him to have been a

man of genius. I have ſeen by him a frontiſpiece, in folio, repreſenting *a genealogical branch from Jeſſe to Chriſt*, with figures of the principal perſonages, very delicately executed. He marked his plates with an E. and an S. joined together, with a ſmall knife under them. See the plate of monograms at the end of the volume.

HANS, or JOHN HENRY SCHOENFELD, or SCHOONFELD

Born, 1619. Died, 1689.

He was born at Bibrach in Germany, and was the ſcholar of John Sechelbein. He excelled in painting hiſtorical ſubjects, landſcapes with animals, and architecture. Profeſſor Chriſt, by miſtake, attributes to this artiſt the ſmall engravings, printed at Augſburg, A. D. 1626, and marked with an H. and an S. joined together; at which time he could not have been above ſeven years of age; and we can hardly ſuppoſe him capable, at that early period, to have executed ſuch performances. M. Heineken, and other authentic authors, tell us, that he did engrave, but the ſubjects are not ſpecified.

M. SCHOEVAERTS, or SCHOEVARDTS.

Flouriſhed,

He was a native of Holland; but an artiſt of no great note. We have ſeveral ſlight, incorrect etchings by him, of *Dutch merriments*, from his own compoſitions; alſo from thoſe of Teniers and other maſters.

ADRIAN SCHOONEBECK.

Flouriſhed, 1690.

He was a native of Amſterdam, and a deſigner as well as an engraver. His works, however, have very little to recommend them. They are executed in the ſtyle of Romain de Hooghe, whoſe diſciple it is probable he was; but they do not poſſeſs that merit, which we find in thoſe of De Hooghe. He publiſhed two volumes in octavo, containing *the habits of all the religious orders in Europe*, &c. We have alſo by him a variety of *frontiſpieces*, and other *book-plates*.

J. V. SCHOORE.

Flouriſhed,

An indifferent engraver of the laſt century. We have, among other things by him, *St. Vincent*, a whole length figure ſtanding, from A. Sallaerts; a large upright plate.

FRANCIS SCHOOTER.

Flouriſhed,

To a portrait of *Des Cartes* the Philoſopher, in octavo, engraved in a very bad ſtyle, is this inſcription: *Franciſcus a Schooter, ad. viv. del. ſculp.*

HANS,

HANS, or JOHN SCHOREL.

Born, 1495. Died, 1562.

A celebrated painter of hiſtorical ſubjects, landſcapes, and portraits. He was a native of Germany, and is ſaid by ſome to have ſtudied under Albert Durer. The prints on wood, marked with an S. incloſed in a G. which is ſurmounted by a ſort of double croſs, are attributed to him by the author of the Abecedario; but without the leaſt reaſon, unleſs we ſuppoſe, that he Italianiſed the baptiſmal name, and wrote it *Giovanni*. Profeſſor Chriſt and Papillon aſcribe theſe prints to Sigiſmond Gelenius, under which article the reader will find them deſcribed.

HANS, or JOHN FREDERICK SCHORER.

Flouriſhed, 1619.

A native of Nuremberg. He is ſpoken of as a painter, and profeſſor Chriſt informs us, that he engraved on copper, and marked his prints with an H. an F. and an S. joined together, followed by a ſecond F. for *fecit*, and the date 1619. See the mark copied on the plate at the end of the volume.

J. VAN SCHORQUENS.

Flouriſhed, 1600.

He was probably a native of Holland; but it appears, that he reſided at Madrid, where he executed ſeveral folio *frontiſpieces* and other *book-plates*, in a neat, ſtiff ſtyle, entirely with the graver. I ſhall mention the frontiſpiece only to a Commentary on the Prophets, by Balthaſaro, in folio, inſcribed *J. Van Schorquens fecit en Madrid.*

A. SCHOUMAN, or SCHOUWMAN.

Flouriſhed,

He was a native of Holland, and engraved in mezzotinto; but his prints are by no means well executed. We have ſeveral ſubjects from his own compoſitions; others from thoſe of J. Hals, and a great number of *portraits*. As they are by no means ſcarce, I ſhall not ſpecify any of them.

HANS, or JOHN SCHRODER.

Flouriſhed, 1600.

He appears to have been a native of Germany, and, according to profeſſor Chriſt, he engraved ſeveral plates of *ornamental foliage*, &c.

PETER SCHUBART.

Flouriſhed, 1696.

He was, according to profeſſor Chriſt, a painter, and reſided at Venice. The engravings, marked with the letters P. S. d. E. which that author explains in this manner, *Peter Schubart de Ehrenberg*, are attributed to him.

A. G.

A. G. J. SCHUBLER.

Flouriſhed, 1626.

A very indifferent engraver of portraits. He was a native of Germany, and reſided probably at Nuremberg. Part of the plates for a work in folio, entitled *Icones Bibliopolarum et Typographorum*, publiſhed in that city and at Altdorff, A. D. 1626, are by him.

PETER VAN SCHUPPEN.

Flouriſhed, 1670.

This artiſt was a native of Antwerp, where he probably learned the firſt principles of drawing and engraving; but he completed his ſtudies at Paris, and worked in a ſtyle much reſembling that of Francis de Poilly. His prints prove him to have been a man of genius; particularly his *portraits*, ſeveral of which are exceedingly fine. We have by him,

A holy family; a middling-ſized circular plate, from Raphael, dated 1661.

A holy family; a middling-ſized upright plate, from Gaſpar de Crayer.

A holy family, with St. John, who holds a pigeon; the ſame, from Sebaſtian Bourdon. The firſt impreſſions are before the drapery was put over the nudity of the infant.

Among his portraits, which are numerous, may be reckoned that of *Louis XIV. of France*, from Le Brun, a middling-ſized upright plate; that of *Cardinal Mazarin*, from N. Mignard, the ſame; and thoſe of the *King and Queen of Sweden*, from Klooker, the ſame, &c.

CORNELIUS NICHOLAS SCHURTZ.

Flouriſhed, 1670.

A very indifferent engraver, who reſided at Nuremberg. We have by him ſome bad *portraits* and other *book-plates*. He often marked his prints with the initials C. N. S. only.

CORNELIUS SCHUT.

Born, 1600. Died, 1660.

He was a native of Antwerp, and the diſciple of Rubens. He painted hiſtorical and poetical ſubjects with much ſucceſs. He amuſed himſelf greatly with the point; and we have a conſiderable number of prints by him, etched in a very ſlight ſtyle, reſembling that of Caſtiglione, but bolder and more determined. The drawing of the naked parts of the human figure is incorrect; but the characters of his heads are generally expreſſed in a maſterly manner. The compoſitions are judiciouſly made, and prove him to have been a man of great genius.

The martyrdom of St. Laurence; a middling-ſized upright plate.

The ſaints in glory; the ſame.

Mars, Venus, and Flora; a ſmall upright oval.

Bacchus

Bacchus, Ceres, and Pomona; its companion.
The liberal arts; a ſet of eight middling-ſized plates, length-ways.
Many *madonas*, and other *devotional ſubjects*, &c.

S C H U T E R.

Flouriſhed, 1760.

He engraved the *portrait of Rembrant*, from a picture by that maſter, for the firſt volume of prints, from the paintings in the cabinet of the Marquis Gerini.

LAMBERT SCHWABE, or SUAVIUS.

Flouriſhed, 1545.

Sandrart confounds this artiſt with Lambert Lombard; others again have called him Suſs or Suterman; but profeſſor Chriſt informs us, that his proper name was Schwabe, which in Latin he wrote Suavius. He was a native of Liege in Flanders, and was the diſciple of Lambert Lombard. He worked conſiderably from the deſigns of that maſter; but we have many engravings by him from his own compoſitions; and of thoſe I ſhall particularly ſpeak. His figures are generally tall and thin; the outlines of the naked parts of them are very correct; but they want dignity of ſtyle to render them agreeable. His draperies are uſually divided into ſmall folds, which by not being ſufficiently varied or contraſted with each other, form unpleaſing lines. The attitudes of his figures are ſeldom well choſen, or properly adapted to the ſubject, and the management of the light and ſhadow is by no means commendable. His ſtyle of engraving is very neat, and ſeems to have been contracted in the German ſchools; but his mode of deſign diſcovers more of the Italian, than of the German taſte. He ſometimes marked his prints with the initials L. S. only: they are, however, eaſily diſtinguiſhed. He engraved a conſiderable number of plates; but as they are not very rare, I ſhall mention the following only by him, from his own compoſitions.

The reſurrection of Lazarus; a ſmall plate, length-ways, dated 1544.
The entombing of Chriſt; the ſame.
St. Peter and St. John healing the lame man at the gate of the temple; a large plate, length-ways, dated 1553.
The twelve apoſtles; ſmall upright plates, dated 1545, 1547, and 1548.
Some *portraits*, and a variety of other ſubjects, from Lambert Lombard, &c.

WILLIAM SCHWAN.

Flouriſhed, 1630.

An engraver on copper, mentioned by profeſſor Chriſt, who informs us that he was a native of Brunſwick; but his works are not ſpecified.

SCHWARTZ.

Flouriſhed, 1626.

A very indifferent engraver of portraits and book-plates. Specimens of his works may be found in a folio publication, entitled *Icones Bibliopolarum et Typographorum*, printed at Nuremberg, 1626.

MELCHIOR SCHWARTZENBERGER.

Flouriſhed,

An engraver on wood, who is ſuppoſed by profeſſor Chriſt to have worked conjointly with John Feyeraband the Bookſeller; at leaſt, it appears that he executed ſome *frontiſpieces* for him.

JOHN SCHWEIZER.

Flouriſhed, 1660.

He reſided at Heidelberg, and was probably a native of that place. He worked chiefly, if not entirely, for the bookſellers; and his engravings are very indifferently executed. I ſhall mention only the *portrait of William Balthazer Frenhers*, in an oval, a ſmall upright plate, from Peter Schik; and the plates for a work entitled, *Parnaſſus Heidelbergenſis, omnium illuſtriſſimæ hujus academiæ profeſſorum icones exhibens*. The *frontiſpiece* and other *ornamental parts* of this work are engraved from his own deſigns.

J. SCHYNVOET.

Flouriſhed, 1700.

He certainly reſided in England, and we have by him ſeveral *bird's-eye views of gentlemen's ſeats*, engraved in a ſtyle reſembling that of Kip, which artiſt he probably aſſiſted. They are chiefly from his own drawings.

GIOSEFFO SCOLARI.

Flouriſhed, 1580.

A native of Venice. Papillon has attributed to this painter ſeveral engravings on wood; and, among them, a print in chiaro-ſcuro on two ſheets, in three colours, the ſubject of which, he tells us, was taken from the New Teſtament; but he has not particularized it. Thoſe I have ſeen are,

The entombing of Chriſt; a large upright plate, very rudely executed, but evidently the work of a maſter.

A dead Chriſt lying on the ground, a foreſhortened figure, with the Virgin Mary, a middling-ſized print, nearly ſquare.

St. Jerome ſtanding and holding a crucifix; a very ſpirited engraving. This is a large upright print.

The rape of Proſerpine; the ſame, nearly ſquare.

But after all, it is not certain, that he was the engraver; for the inſcription upon them by no means juſtifies the ſuppoſition, being only *Gioſeppe Scolari*

Scolari inv. I know nothing of the print in chiaro-ſcuro. Andrea Andriane indeed engraved a large print from this maſter in chiaro-ſcuro, with three blocks, repreſenting *Chriſt carried to the tomb.*

ORAZIO SCOPPA.

Flouriſhed, 1642.

He was a native of Naples, and probably a goldſmith. We have, deſigned and engraved by him, a ſet of fifteen plates in folio, containing deſigns for *chalices*, *croſiers*, and other eccleſiaſtical ornaments. They are ſlightly etched; but in a very ſpirited ſtyle.

SINIBALDO SCORZA DA VOLTAGGIO.

Born, 1600. Died, 1641.

He was a native of Italy, and ſcholar of G. B. Paggi. We have ſome engravings by him from his own compoſitions.

GIRARD JOHN BAPTIST SCOTIN THE ELDER.

Flouriſhed, 1680.

He was a native of France, and a diſciple of Francois de Poilly. He executed his plates with the graver, in a neat, but ſlight ſtyle, without taſte; and the outlines of his figures, in general, are very incorrectly drawn. Among other engravings, the following are by him: *the marriage of St. Catherine*, half figures, a middling-ſized upright plate, from Alexander Veroneſi, for the collection of engravings from the pictures, in the king's cabinet. *The circumciſion of Chriſt*; a large upright plate from C. Mignard.

The baptiſm of Chriſt; the ſame, its companion. *The Country Life*; a middling-ſized upright plate, from Dominico Feti.

J. B. SCOTIN, a name affixed to ſome very indifferent anatomical prints, etched, and finiſhed with the graver, for Boudon's Anatomy, in two volumes, octavo, publiſhed at Paris, 1734.

GIRARD SCOTIN THE YOUNGER.

Flouriſhed, 1730.

He was a native of France, and related to Girard J. B. Scotin, mentioned above. He learned the principles of the art of engraving in his own country. He came into England, where he continued a conſiderable time, working chiefly for the bookſellers. He was an induſtrious man; but his prints do no great credit to his taſte. Among his beſt plates may be reckoned the following: *Ælfred receiving the account of the defeat of the Danes*, a middling-ſized plate, length-ways, from Blakeney. *Beliſarius*, a large plate, length-ways, from the ſuppoſed picture by Vandyck at Chiſwick. We have alſo ſome *portraits* by him; but none of any great conſequence.

G. SCOTT.

Flouriſhed,

A name affixed to a ſmall upright half figure, from Guido, very indifferently executed.

CHARLES SCRETA.

Flouriſhed,

He was a native of Bohemia, and engraved ſome ſmall plates, which he marked with the initials C. S. B.

SCUPPER. See SCHUPPEN.

SEAMER.

Flouriſhed, 1730.

We have by him a ſmall ſatirical print, very ſlightly etched, repreſenting *a man on horſeback*, giving his purſe to a country girl, who has got a baſket of eggs upon her arm. It is inſcribed, Mr. Seamer, Jun. *fecit*, 1734.

MARTIN DE SECO.

Flouriſhed,

This artiſt, according to Baldinucci, marked his plates with an M. and and S. divided by a ſmall croſs. See the plate of monograms at the end of the volume.

RENAUDIN DE SEDAN.

Flouriſhed,

According to Florent le Comte, he engraved ſome few plates; but the ſubjects are not ſpecified.

JEREMIAH JAMES SEDELMAYR.

Flouriſhed, 1735.

He is mentioned by Baron Heineken, as a painter and an engraver. His chief work ſeems to be the views, in large folio, of *the imperial library at Vienna*, which he engraved from his own drawings. They were publiſhed, 1737.

SEGAERS.

Flouriſhed,

A name affixed to the portrait of *Godef. Chodkiewie of Ruſſia*.

P. P. A. ROBERT DE SEIS.

Flouriſhed,

This name is affixed to a ſlight but maſterly etching, attempted in the ſtyle

ſtyle of Rembrant. It repreſents *Lot with his two daughters*; and is very correctly drawn. The word *fecit* being added to the name of the artiſt, gives us great reaſon to conclude, that it is from a compoſition of his own. It is a ſmall upright plate.

D. G. SEMPELIUS.

Flouriſhed, 1580.

This artiſt copied ſome of the prints by Albert Durer with great ſucceſs. *The deſcent of Chriſt into hell*, from the Life of Chriſt, by that maſter, a ſmall upright plate, is a good ſpecimen of his abilities. The original is dated 1512, which date the copy alſo bears, and the date 1580, when it was engraved.

JOHN SENEX.

Flouriſhed, 1720.

He engraved the *London Almanacks* from the year 1717 to 1727, excepting that only for the year 1723, which was executed by John Clarke.

HERCULES SEPTIMUS, or SETTE.

Flouriſhed, 1560.

He was a native of Modena, and etched ſeveral hiſtorical ſubjects; alſo ſome architectal ornaments, &c. He marked his plates with the initials H. S. and uſually added the date, as, H. S. 1558.

L. SEQUENOT.

Flouriſhed, 1671.

We have ſome *frontiſpieces* and other *book-plates* by this engraver, very badly executed.

PHILIP SERICCUS, or SYTICUS.

Flouriſhed, 1560.

This name is affixed to the portrait of *Pope Pius the Fifth, ſurrounded with ornamental figures*, executed in a very neat, pleaſing ſtyle, with the graver only, from his own deſign. He alſo engraved *a holy family*, a middling-ſized upright print from M. Angelo Buonarota; and *Chriſt upon the croſs, with St. John and the Virgin Mary*; a large upright plate, from the ſame painter; theſe prints are by no means devoid of merit.

PETER SERWOUTER, or SHERWOUTER.

Flouriſhed, 1610.

He was a native of Antwerp, or, at leaſt, he reſided there. He worked with the graver only, in a clear, neat ſtyle, but without any great marks of good taſte. His plates are not ſufficiently finiſhed to produce a pleaſing effect; nor accurate enough to bear examination. The following prints are by him:

Sampſon killing the lion; a middling-ſized plate, length-ways, from David Vinckenbooms.

David killing the bear; its companion, from the ſame painter.

An emblematical print, repreſenting in the front, *a Dutch merry making, with figures dancing, and a cottage in the back-ground, from the door of which, a man and his wife are iſſuing forth to oppoſe a man with a drawn ſword*, dated 1608, without any painter's name, but apparently from Vinckenbooms.

Part of the plates for *Thibault's Academie de Léſpee*, in folio, publiſhed at Antwerp, A. D. 1628. See the mark, which he ſometimes uſed, compoſed of a P. and an S. joined together.

FRANCESCO SESSONE.

Flouriſhed, 1760.

He engraved ſeveral of the plates for the *Antiquities of Herculaneum*, publiſhed at Naples by royal authority.

B. S. SETTEZKY.

Flouriſhed,

We have ſome very indifferent *ornamental engravings*, &c. by this artiſt.

P. SEVIN.

Flouriſhed, 1689.

A very indifferent engraver of *frontiſpieces* and other *book-plates*. I have ſeen by him the *frontiſpiece to Tachard's French and Latin Dictionary*, &c. from his own deſign.

J. A. SEUPEL.

Flouriſhed,

An engraver of portraits, which he frequently drew himſelf from the life. He worked in a very neat ſtyle, with the graver only; but the ſtiffneſs and formality of his performances prove his want of taſte. I ſhall mention only the portrait of *John Schilter*, in folio.

JOHN GODFRED SEUTER.

Flouriſhed, 1750.

He was a native of Germany; but reſided in Italy a conſiderable time, where he engraved part of the plates, which were taken from the pictures in the collection of the Marquis Gerini.

VALENTIN SEZENIUS.

Flouriſhed, 1620.

He engraved ornaments and groteſque ſubjects, and marked his plates with the initials V. S. and ſometimes added the date.

B. SIGRILLI.

Flouriſhed, 1760.

A modern Italian artiſt, who engraved part of the plates for the collection of prints, taken from the pictures of the Marquis Gerini.

ROBERT SHEPHERD.

Flouriſhed, 1660.

He was a native of England, and probably a diſciple of Loggan, from whoſe drawings he ſometimes engraved. His works, the beſt part of which are *portraits*, do him no credit. He copied, on a ſmaller ſcale, the *battles of Alexander*, from the prints, which Girard Audran engraved after the pictures of *Le Brun*; but theſe are very wretched performances.

SHERLOCK.

Flouriſhed, 1760.

He was a native of England, and engraved ſeveral *landſcapes* from Pillement and other maſters. We have alſo ſome *portraits* by him; among others, that of *N. J. Bapt. Cirri.*

WILLIAM SHERWIN.

Flouriſhed, 1690.

He was an Engliſhman, and the ſon of a clergyman; but it does not appear from whom he learned the art of deſigning and engraving. He was a royal engraver by patent, and the only perſon known to have had that honour; which, however, his merit as an artiſt certainly could not have procured him. His beſt prints are frontiſpieces, and other book-plates; ſome of which deſerve commendation. We have, according to Ames, about 16 *portraits* by him; thoſe which I have ſeen are very ſtiff, and in every reſpect indifferent performances. He engraved from his own deſigns, the *frontiſpiece* and the greater part of the cuts for the edition of *God's Revenge againſt Murder*, in folio, printed 1669; and ſometimes uſed a monogram, compoſed of a W. and an S. joined together. Among his portraits are the following:

Charles II. a whole length, in folio, prefixed to Aſhmole's Order of the Garter.

Chriſtopher Duke of Albemarle, in armour.

William Sermon, M. D. inſcribed *W. Sherwin ad vivum del. et ſculp.* 1671.

Judge Powel, dated 1711.

He alſo ſcraped ſome few mezzotintos; but they are exceedingly bad. I ſhall mention only the portrait of *Monſieur Beverland*, a very rare print.

SHERWOUTER. See SERWOUTER.

SIBELIUS.

Born, Died, 1785.

He was a native of Amſterdam, and learned the art of engraving in the ſchool of Houbraken. He reſided in London ſeveral years, and died in that city, where he had been principally employed by Sir Joſeph Banks, in his great botanical work. We have alſo ſome few *portraits* by him; one in particular, of *Mrs. Rudd*, after Dodd, dated 1775.

SIBENECENSIS, or SIBENICO. See BONIFACE.

JOHN SIBMACHER.

Flouriſhed,

He etched, in a ſlight, incorrect ſtyle, many of the plates of *the Antique Statues*, &c. in folio, for Boiſſard's collection.

CHRISTOPHER VAN SICHEM.

Flouriſhed, 1600.

He was a native of Holland, and reſided chiefly at Amſterdam. He engraved both on wood and on copper; and if his genius had been equal to his induſtry and application, he would, without doubt, have been an artiſt of the firſt rank. But this was not the caſe; for Sichem poſſeſſed a very ſmall portion of taſte. The merit of his engravings on copper conſiſts principally in the neatneſs: on wood, he executed ſome *portraits* and other ſubjects from Goltzius, which deſerve commendation. The works of this artiſt are exceedingly multifarious, and not at all ſcarce. I ſhall therefore mention the following ſets of prints only:

Iconica Hæreſiarcharum; conſiſting of a great number of ſmall upright plates of *the principal reformers of the church*, from his own deſigns, publiſhed at Amſterdam, 1609.

The whole length portraits, in folio, of *the Earls of Holland and Zealand*, alſo from his own deſigns. See his monogram, compoſed of a C. a V. and an S. joined together, on the plate at the end of the volume.

CORNELIUS VAN SICHEM.

Flouriſhed, 1640.

He was of the ſame family with the preceding artiſt; and their works are generally confounded together; not only becauſe they both uſed the ſame mark or monogram, but alſo from the ſimilarity there is between their engravings. The prints however by Cornelius, on wood, are ſtiffer than thoſe of Chriſtopher, and heavier in the execution. On copper, the difference is not ſo viſible. I ſhall mention by Cornelius the following engravings on wood:

A compilation of prints, conſiſting of upwards of 600; being ſubjects from the *Old and New Teſtament. Figures of ſaints and holy perſonages.*

The cardinal virtues, &c. of various ſizes, and from the deſigns of different painters. Many of them are copies from prints. See his mark on the plate at the end of the volume.

KARL VAN SICHEM.

Flouriſhed, 1600.

He was of the ſame family with the foregoing artiſts, and engraved on wood and copper. See the marks, attributed to him, upon the plate at the end of the volume.

LIEUT. COLONEL DE SIEGEN.

Flouriſhed, 1643.

He was an officer in the ſervice of the Landgrave of Heſſe, and the firſt inventor of that ſpecies of engraving, called mezzotinto. In the year 1643, according to Baron Heineken, he executed in that manner, a portrait of the *Princeſs Amelia Elizabeth of Heſſe*. From this gentleman Prince Rupert learned the ſecret, and brought it with him to England, where it has been carried to the ſummit of perfection.

SILVESTRE DE RAVENNA. See RAVENNA.

ISRAEL SILVESTRE.

Born, 1621. Died, 1691.

This celebrated artiſt was born at Nanci in Lorraine. It does not appear from whom he learned the firſt principles of deſigning and engraving; but it is highly probable, that his inſtructor was his uncle Iſrael Henriet, who was eſtabliſhed as an engraver and printſeller at Paris. With him he had alſo an opportunity of ſeeing the works of Della Bella and Callot, from which he drew no ſmall aſſiſtance. His genius inclined him to the deſigning of landſcapes and views, which he performed with great taſte, lightneſs, and beauty of effect. Theſe he enriched with figures, judiciouſly introduced, and drawn in a maſterly ſtyle. His works, which are very numerous, conſiſting of upwards of 700 prints, are executed with a fine point, and in a neat, clear ſtyle. The diſtant parts of his landſcapes, in particular, are very finely expreſſed. They are very ſlight, yet no part of them is confuſed; but the effect is exceedingly agreeable to the eye.

Silveſtre's merit recommended him to the notice of Louis XIV. and he was employed by that monarch to make drawings of the royal palaces, and the places he had conquered; which the artiſt performed greatly to the ſatisfaction of his patron; and he was, on his return to Paris, appointed drawing maſter to the Dauphin, having a penſion allowed him, and apartments in the Louvre. He was alſo elected member of the Royal Academy of painting and ſculpture.

After the death of Iſrael Henriet his uncle, Silveſtre, who was his heir at law, poſſeſſed all his plates; among which were the greater part of the works of

of Callot and Della Bella. To theſe he added all that he could purchaſe, which theſe artiſts had afterwards done. He went twice to Italy, where he procured a conſiderable number of drawings, many of which he engraved.

He died at Paris in the month of October, A. D. 1691, aged 70 years, leaving behind him a moſt reſpectable character. The following are ſome of his principal performances:

The grand carouſal, or royal entertainment, at Paris, 1662, conſiſting of 108 prints. He was aſſiſted by F. Chauveau, who engraved ſome of theſe plates.

The pleaſures of the Enchanted Iſland; conſiſting of nine prints, with a *vignette*, &c.

Views of Paris, and of the *Royal Palaces*, &c.

A large view of Rome, on four plates.

A view of the Campo Vacino, and of the *Coliſeum at Rome*; the laſt is very rare.

Views of ſeveral palaces in Italy, &c.

ALEXANDER SILVESTRE.

Flouriſhed, 1700.

He was the ſon of Iſrael Silveſtre, mentioned in the preceding article. He etched ſeveral landſcapes, from the deſign of Louis Silveſtre, his brother; but his engravings are not held in equal eſteem with thoſe of his father.

NICHOLAS CHARLES SILVESTRE.

Born, 1700. Died, 1767.

He was the grandſon of Iſrael Silveſtre, mentioned above. It appears from Baſan, that he was drawing maſter to the King and the Royal Family of France. He died A. D. 1767, aged 67 years. We have engraved by him t e following plates:

Ubald and the Daniſh Knight, ſearching for Rinaldo in the palace of Armida; a middling-ſized plate, length-ways, from Le Moine.

A hunting ſubject, from Audray, the ſame.

SUSANNAH SILVESTRE.

Flouriſhed,

This lady was of the ſame family with the preceding artiſts. She engraved ſeveral *portraits* and *heads* from Vandyck.

BALTHASAR SILVIUS.

Flouriſhed, 1555.

He was apparently a native of Germany. We have ſeveral prints by him, which he executed with the graver only, in a coarſe, looſe ſtyle. He worked

worked principally from his own compoſitions, which have but little merit to recommend them. I ſhall mention only, *Lot and his daughters*, a middling-ſized plate, length-ways, dated 1555. He ſometimes marked his plates with the initials B. S.

PETER SIMON.

Flouriſhed, 1680.

This artiſt was a native of France. It does not appear from whom he learned the art of engraving; but it is probable, that he ſtudied in the ſchool of Robert Nanteuil. Simon's beſt works are portraits, which he often drew himſelf; and many of them are as large as life. His ſtyle of engraving bears great reſemblance to that of Nanteuil; and though his works are not equal to thoſe of that celebrated maſter, they, however, poſſeſs a very conſiderable ſhare of merit. His portraits are not ſcarce. I ſhall therefore only particularize the following:

Louis XIV. of France; a large whole ſheet print.

Jacobus Cardinalis Roſpigliоſius; a half figure in an oval, ſurrounded by an *ornamental border*; a very large whole ſheet print. Among his hiſtorical engravings may be reckoned, *The martyrdom of St. Coſmus and St. Damien*; a middling-ſized upright plate, from Salvator Roſa.

JOHN SIMON.

Born, Died, 1755.

He was born in Normandy, and probably learned the art of engraving in his own country. On his coming into England, he appears to have quitted the graver, and followed mezzotinto ſcraping only; in which he ſucceeded much better than in the other mode of engraving.

He arrived in England ſome time before the death of Smith; and was employed by Sir Godfrey Kneller, who, upon ſome difference between him and Smith, refuſed to let that artiſt have any more of his pictures to engrave. We have many *portraits* by Simon; ſome of which are ſpoken of with commendation; but the far greater part of his works are very indifferent. I ſhall mention the following portraits only by him:

Henry Rouvigny, Earl of Galloway. The Earl of Cadogan. Lord Cutts in armour, holding a truncheon, &c.

His prints with the graver are by no means worth particularizing.

JOHN SYMONDS.

Flouriſhed, 1750.

He was a native of England, and copied ſome of Le Blond's mezzotintos.

CHARLES SIMONEAU.

Born, 1639. Died, 1728.

This ingenious artiſt was born at Orleans. He learned the principles of drawing from Noel Coypel the painter; and the art of engraving from

William Chateau. His firſt plates were executed with the graver only, in a ſtyle founded upon that of Poily; but he afterwards took up the point; and the prints, which he produced by a union of both, are infinitely ſuperior to thoſe, in which the point was not uſed. He drew correctly; and his beſt plates are finiſhed in a neat, and pleaſing ſtyle.

His works are very numerous. I ſhall only mention the few following prints:

The Virgin and Child; a middling-ſized upright plate, from Nicholas Pouſſin.

A holy family, with Elizabeth and St. John; the ſame, from Raphael, for the Crozat cabinet.

The adoration of the ſhepherds; a large plate, length-ways, from Annibale Carracci.

Chriſt diſcourſing with the woman of Samaria; the ſame, from the ſame painter.

The triumph of Galathea; a large plate, length-ways, from Anthony Coypel.

Venus curing the wound of Æneas; the ſame, from Charles de la Foſſe.

The voyage of the Queen Mary de Medicis to Pont de Ce; a middling-ſized plate, from Rubens, for the Luxembourg gallery.

The conqueſt of Franche-Comte, repreſented by *emblematical figures*; a large plate, length-ways, arched at the top, from Le Brun. This is generally conſidered as the beſt print by this great artiſt.

We have alſo ſeveral very excellent *portraits* by him, and a variety of other ſubjects, from different maſters.

LOUIS SIMONEAU.

Born, 1660. Died, 1727.

This artiſt was the younger brother of Charles Simoneau, mentioned above. He ſeems to have founded his ſtyle of engraving upon the works of the Audrans. He united the point with the graver, and gave a pleaſing variety to his prints, by a judicious manner of treating the back-grounds, the fleſh, and the draperies. He drew correctly, and marked the extremities of his figures in a very judicious manner. I ſhall mention the following engravings only by this artiſt:

Lot with his two daughters; a middling-ſized plate, length-ways, from A. Coypel.

Suſannah and the two Elders; the ſame, from the ſame painter.

Chriſt inſtructing Mary and Martha; the ſame, from the ſame.

The aſcenſion of the Virgin to Heaven; a large upright print on two plates, from the ceiling painted by Le Brun, in the chapel of St. Sulpice.

The ceiling of the Sallon de l'Aurore, in the garden de Sceaux; on four plates, from the ſame painter.

PHILIP

PHILIP SIMONEAU.

Flouriſhed, 1700.

He was the ſon of Charles Simoneau mentioned above; and was inſtructed by his father in the art of engraving; but he either diſliked the purſuit of the arts, or his genius was inadequate to it; for he never made any conſiderable progreſs. I ſhall notice by him the following print only:

The three goddeſſes preparing for the judgment of Paris; a middling-ſized plate, length-ways. The back-ground is freely etched; but the figures are very indifferently executed.

JOHN BAPTIST SIMONET.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral neat vignettes for an edition of *Ovid's Metamorphoſes* in quarto.

WILLIAM SIMPSON, or SYMPSON.

Flouriſhed, 1635.

He was a native of England, and engraved for the bookſellers; among other things by him, are the prints for *Quarles' Emblems*, very indifferently executed.

JOSEPH SIMPSON, or SYMPSON THE ELDER.

Flouriſhed, 1710.

His firſt employment was to engrave the names of the publicans, coats of arms, and other embelliſhments on pewter pots; but having ſome inclination for drawing, he got admittance into the academy, and ſtudied the human figure. He was afterwards employed by Tillemans, and engraved for him a plate of *Newmarket*, to which his name is affixed.

JOSEPH SIMPSON, or SYMPSON, THE YOUNGER.

Born, Died, 1736.

He was ſon of the preceding artiſt; and, it ſeems, his father had formed very conſiderable expectations from the firſt ſpecimens of his abilities; but he died young, before he had attained to any great degree of excellence. I have ſeen very few of this artiſt's works; but thoſe, which have fallen under my conſideration, are ſuch as do not ſeem, by any means, to juſtify the hope the father is ſaid to have entertained concerning him. I ſhall mention only, *a holy family, with St. John, St. Sebaſtian, and ſeveral angels*, from P. Filippo Lauri; a middling-ſized upright-plate, dated 1728.

GIOVANNI ANDREA SIRANI.

Born, 1616. Died, 1670.

This hiſtorical painter was a native of Bologna. He was a diſciple of

Guido, and mitated his ſtyle. We have ſome fine maſterly etchings by his hand, from his own compoſitions; among others, *Apollo fleaing the ſatyr Marſyas*; a ſmall upright plate, in an oval. His etchings are ſometimes marked with the initials, G. A. S. and I. A. S.

ELIZABETTA SIRANI.

Born, 1638. Died, 1664.

She was the daughter of G. A. Sirani, mentioned in the preceding article, and was born at Bologna. She learned the principles of deſign and painting from her father. Her pictures are ſpoken of with the warmeſt commendations. She excelled in hiſtorical ſubjects, and copied the ſtyle of her father. We have many etchings by her hand. They are executed in a ſlight, but ſpirited ſtyle, and the extremities are finely marked. Among them are the following: *A holy family, repreſented in a landſcape*; a large plate, length-ways, from a compoſition of her own. *The virgin, ſeated in the clouds, holding a roſary, with the infant Chriſt ſtanding by her ſide*; a ſmall upright plate, the ſame. *The virgin ſeated, weeping, accompanied by angels, and ſurrounded with the emblems of Chriſt's paſſion*; a ſmall upright plate, the ſame. *A holy family*; a ſmall upright plate, from Raphael. She ſometimes marked her etchings with the initials, E. S. F. and, according to profeſſor Chriſt, with the following, S. F. I. which he interprets *Sirani Figlivola inventrice.*

PHILIP SIRCENS.

Flouriſhed,

According to Florent le Comte, this artiſt was an engraver, and worked from the deſigns of Michael Angelo. I am not acquainted with his prints.

WILLIAM SKILLMAN.

Flouriſhed, 1665.

He appears to have been a native of England. He engraved *the Facade of Albermarle Houſe*, and *a view of the banquetting houſe.*

SLABBAERT.

Flouriſhed, 1660.

This name is affixed to a portrait of *Paulus Perre, Syndic. Mediobourg. et Legat. Belg. in Anglia.*

T. SLATER.

Flouriſhed, 1630.

He engraved the portrait of *George Webbe, Biſhop of Limerick.*

SLITEZER.

SLITEZER.

Flouriſhed,

He engraved large whole ſheet *views of Scotland,* in a ſtyle greatly reſembling that of Michael Burghers.

P. SLUYTER.

Flouriſhed, 1700.

He was a native of Holland, and a very indifferent engraver. His works are chiefly *frontiſpieces,* and other *book plates,* for the publications of P. Vander, Aa, and others of the ſame ſtamp.

JOHN SMITH.

Flouriſhed, 1700.

We have very little account of the life of this eminent artiſt. It appears, that he ſerved his apprenticeſhip with one Tillet, a painter, in Moor fields. As ſoon as he was out of his time, he applied to Becket, the mezzotinto-ſcraper, and learned from him that mode of engraving. He was afterwards further inſtructed by Vander Vaart, and his productions meeting with the approbation of Sir Godfrey Kneller, he was taken into the houſe of that painter, and worked principally from his pictures. Under the direction of this artiſt, he could not fail of improving himſelf. Some time before the death of Smith, a diſagreement took place between him and his patron, Sir Godfrey, which occaſioned a total ſeparation.

Mr. Groſſe has obligingly favoured me with the following remarkable anecdote, concerning this extraordinary artiſt. " Smith the mezzotinto-" ſcraper had a blue paper book, in which he had paſted many proofs of his " works, really taken to obſerve the progreſs of the plates. Some time after " he had left off ſcraping, he was much followed by the collectors for theſe " proofs. He affected great hauteur, and uſed to give audience to them, " ſitting on his cloſe-ſtool. He required much entreaty, as well as an ad-" vanced price, to part with a print from this book. The marks of blue " paper, ſticking to the corners of a print, was conſidered as an undeniable " proof of the goodneſs of the impreſſion. Smith finding how readily, " and at what high prices the prints went off, procured ſome ordinary im-" preſſions, which he trimmed cloſe, and ſtuck into the blue book, from " whence they were purchaſed as proofs. This particular I had from " Meſſ. Groſſe and Roſſiere: both of them had been humble ſuitors to that " great man."

Smith was certainly the beſt mezzotinto ſcraper, which had appeared at that time; his prints are ſoft and clear, and the ſpirit of the paintings he copied is admirably preſerved. I ſhall mention the few following only:

The duke of Schomberg, on horſeback; a half ſheet print, after Kneller.

James

James duke of York, leaning upon an anchor; a large half ſheet print from the ſame painter.

The earl of Pembroke; a half ſheet print, after the ſame.

Queen Mary the Second, with a high head dreſs; a half ſheet print.

The dutcheſs of Rutland; the ſame, from Kneller.

The counteſs of Saliſbury; the ſame, from the ſame.

The dutcheſs of Grafton; the ſame, from the ſame.

A ſet of half ſheet prints, repreſenting *the loves of the gods*, from Titian.

Venus ſtanding in a ſhell, from Correggio; a half ſheet print.

A holy family, from Carlo Maratti; the ſame, dated 1707.

The only print, engraved in ſtrokes by him, is ſaid to be a repreſentation of *animals*, a half ſheet ſize.

JACOB SMITH.

Flouriſhed, 1730.

We have ſome very indifferent engravings by him. I ſhall mention only the portraits of *Sir Iſaac Newton* and *Sir Hans Sloane*, from his own deſigns. They are executed with the graver, in a ſingular manner, with one ſpiral line, begun in the middle, and continued to the border of the plate. By the ornaments, with which theſe heads are ſurrounded, I ſuſpect he was properly a writing engraver.

GABRIEL SMITH.

Born, Died, 1783.

He was a native of England, and having learned the firſt principles of engraving at London, he went to Paris, where he reſided ſome time. His abilities as an artiſt were very confined, ſo that he made little or no improvement, during his ſtay in that city: except that he learned the method of engraving in imitation of chalk drawings, and with the aſſiſtance of Mr. Ryland, began to practice it in England. Among his early performances may be reckoned, *the paſſions*, copied from Audran's engravings, after Le Brun; and ſome *academy figures*, from Boucher; which all together formed a large drawing book, in folio. In the latter part of his life he confined himſelf almoſt entirely to etching, in the chalk ſtyle, for Mr. Ryland and other artiſts; and he was very ſucceſsful in his works of this kind.

HENRY SNYERS.

Flouriſhed,

If this artiſt was not a native of Antwerp, he reſided principally in that city. It is not certain from whom he learned the art of engraving; but he imitated the ſtyle of Scheltius a Bolſwert with much ſucceſs. He drew correctly; and his prints retain much of the ſpirit and expreſſion of the pictures he copied. We have by him,

Samſon delivered by Dallilah to the Philiſtines; a large plate, length-ways, from Vandyck.

The virgin ſeated upon a ſtep, ſurrounded with ſeveral ſaints; a large upright plate, from Rubens. The firſt impreſſions of this plate are very rare. The ſecond are to be diſtinguiſhed from them by the darkneſs of the ſhadows, which are increaſed to make the effect of the light parts of the print more powerful.

The fathers of the Church; a large plate, length-ways, from the ſame painter.

The death of St. Francis d'Aſſize; a large upright plate, from the ſame.

He alſo engraved from Titian and other maſters; and we have ſome few *portraits* by him.

PHILIP SOIUS.

Flouriſhed, 1568.

He engraved, from his own deſigns, a ſet of half length figures, in folio, of *the Popes*, from the year 204 to the year 1568, conſiſting of twenty-eight prints, excluſive of the frontiſpiece. They are executed in a ſtiff, ſlight ſtyle, with the graver only; and were publiſhed at Rome, 1568.

G. C. SOITZ.

Flouriſhed, 1673.

He engraved ſome of the portraits for a book in quarto, entitled, *Templum Honoris*, by Theodore Spizalio, publiſhed at Vienna, A. D. 1673. They are very indifferently executed.

VIRGIL SOLIS.

Flouriſhed, 1550.

He was a native of Nuremberg; and, according to the uſual cuſtom of that time, engraved on wood and on copper, and principally from his own compoſitions. It does not appear from whom he learned the art of engraving. His early works on copper reſemble thoſe of Beham; but when he engraved from the deſigns of Raphael, and other Italian maſters, he adopted a more open and ſpirited ſtyle. His prints on wood bear great reſemblance to thoſe of Joſt Ammon; not only with reſpect to the execution, but to the compoſitions alſo.

Virgil Solis was a man of ability. His prints are often judiciouſly compoſed; and many very excellent figures are to be found in them. He wanted, however, correctneſs of outline, to have rendered the form of the naked parts of the human figure more agreeable.

Mr. Evelyn, in his *Sculptura*, ſpeaking of this artiſt, informs us, that for "imitating the vile poſturesof Aretin, he had his eyes put out by the ſentence of the magiſtrate." If this ſtory be true, theſe imitations, I preſume, were copies from the deſigns of Julio Romano, which were firſt engraved by Marc Antonio, and had nearly coſt him his life. The poet Aretin wrote the verſes, which were added at the bottom of the plates.

Virgil

Virgil Solis, on account of the ſmallneſs of his engravings, is ranked among the little maſters. His prints on copper and on wood are exceedingly numerous, amounting to upwards of eight hundred. I ſhall ſpecify the following only, in a general way.

A variety of ſmall engravings, length-ways, repreſenting *hunting ſubjects*, dated 1541, &c. on copper. *Vaſes*, and *ornaments* for goldſmiths, &c. of various ſizes, the ſame.

The marriage of Cupid and Pſyche; *the aſſembly of the gods*; *mount Parnaſſus*; and ſeveral other ſubjects, from Raphael, the ſame.

The bath of the anababtiſts; a ſmall plate, length-ways, copied from Ald, engraver, the ſame.

Alſo ſome few etchings; but theſe are the worſt part of his works.

Several ſmall ſets of hiſtorical prints, from the Bible, on wood and on copper.

The Metamorphoſes of Ovid, conſiſting of 170 ſmall engravings, length-ways, on wood, dated 1563.

A ſet of ſmall prints on wood, for the *Emblems of Nicholas Reuſner*, printed at Francfort, 1581.

A ſet of ſmall prints on wood, for the *Emblems of Andrea Alciatus*, printed at Francfort, 1581.

See the marks uſed by this maſter, copied on the plate at the end of the volume.

GIOVANNI GIOSEFFO DAL SOLE.

Born, 1654. Died, 1719.

He was a native of Bologna, and a painter of ſome eminence. He received his firſt inſtructions in the art of painting from his father; and afterwards became the diſciple of Lorenzo Paſinelli. He ſucceeded in hiſtorical ſubjects and landſcapes. He died at Bologna, A. D. 1719, aged 65 years. We have ſeveral etchings by him from his own compoſitions, and among them the following: *Jupiter and Juno preſenting a ſhield to Mars*; a middling-ſized plate, length-ways, from a ceiling, painted by Paſſinelli, for General Monteculli. *St. Francois Xavier preaching to the Indians*; a large upright plate, from the ſame maſter.

ARTHUR SOLY.

Flouriſhed, 1683.

An indifferent engraver, who was employed by Robert White. We have ſome few *portraits* by him, particularly his *own*, dated 1683; and thoſe of *Richard Baxter*, and *Tobias Criſp*.

MATTHIAS VAN SOMER.

Flouriſhed, 1600.

According to profeſſor Chriſt, he engraved a ſet of *landſcapes*, which he marked with the initials, M. V. S. He was probably a native of Holland.

MATHIAS VAN SOMMEREN is a name affixed to a ſmall portrait of *John Erneſt*, in an oval, executed with the graver, in a neat, ſtiff ſtyle, and dated 1666. According to M. Heineken, theſe are both one perſon.

JOHN VAN SOMER.

Flouriſhed, 1675.

He was, I believe, a native of Holland, and probably related to the preceding artiſt. He engraved in mezzotinto ſeveral ſubjects from the painters of the Low Countries; but they are ſo indifferently done, as hardly to merit a particular deſcription. I ſhall mention the two following only:

A Dutch concert; a ſmall upright plate, from Teniers; and a *converſation*, from Terburgh. We have alſo many *portraits* by him; and, among them, that of the *Dutcheſs of Mazarine*, in an oval, a ſmall upright plate, publiſhed by John Lloyd. His monogram, compoſed of an I. a V. and an S. is copied on the plate at the end of the volume.

PAUL VAN SOMER.

Born, Died, 1694.

He was of the ſame family perhaps with the preceding artiſts. It appears, that he reſided ſome time at Paris, where he executed ſeveral engravings. After which he came into England, and ſettled at London. By his publications we find, that he lived in Newport Street, near Leiceſter Fields. He etched, engraved, and ſcraped in mezzotinto; but his works in either ſtyle do him no great credit. I ſhall mention the following prints only by him:

Tobit burying the dead; a large upright plate, from Sebaſtian Bourdon; ſlightly etched, and retouched with the graver.

Moſes found in the ark of bulruſhes; and *the baptiſm of Chriſt*; two middling-ſized plates, length-ways, from Nicholas Pouſſin. In theſe he has attempted to imitate the ſtyle of Peſne; but very unſucceſsfully.

The adoration of the ſhepherds, from a deſign of his own, very ſlightly etched.

Nil placet, &c. or, *the fable of the old man and his aſs*, from Griffier; a ſet of ſix middling-ſized plates, length-ways, ſlightly etched.

A ſmall *drawing-book*. A ſet of *ornaments*, and ſeveral *frontiſpieces*. In mezzotinto we have ſome *portraits* by him; and, among them, that of the *Counteſs of Meath*, after Mignard.

PETER VAN SOMPEL, or SOMPELEN.

Flouriſhed, 1640.

He was a native of Antwerp, and a diſciple of Peter Soutman, whoſe ſtyle of engraving he imitated with great ſucceſs. He worked in a very neat manner; but his prints, though in general very ſlight, have the appearance of labour. It is to be wiſhed, that the outlines of his naked figures had

been correctly drawn, and the extremities marked with more preciſion. However, the engravings by this artiſt are by no means devoid of merit. I ſhall ſpecify the following only:

Chriſt with the two diſciples at Emmaus; a middling-ſized plate, nearly ſquare, from Rubens. Swanenburg engraved the ſame ſubject.

A crucifixion; a large upright plate, arched at the top, from the ſame maſter.

Juno and Ixion; a ſmall plate, length-ways, from the ſame.

Several *portraits*, from Vandyck and other painters, &c.

A. DE SON.

Flouriſhed, 1628.

An artiſt of great merit. He copied the ſtyle of Callot with ſucceſs. We have ſeveral etchings by him from the deſigns of Callot, and alſo from his own compoſitions. I ſhall mention the following only:

A ſet of ſmall *landſcapes*, length-ways, enriched with buildings and figures, executed with great ſpirit.

The village fair; a middling-ſized plate, length-ways, from Callot. Its companion, repreſenting *a ſtreet, with a coach in the back-ground, and ſeveral women, one of which holds a baſket of flowers in the front.*

MICHEL SORELLS.

Flouriſhed, 1760.

A modern Italian engraver, who executed part of the plates for the *Florentine Muſeum.*

GIOVANNI BATISTA SORITO.

Flouriſhed, 1621.

He is mentioned as an engraver in the Index to the Abecedario. I am not acquainted with his works.

DOMINIQUE SORNIQUE.

Flouriſhed, 1750.

He was a native of France. His engravings ſhow him to have been a man of abilities. He handled the graver with much facility; and if he had let the etching predominate more in the landſcapes and the fore-grounds, his prints would have appeared to much greater advantage, in point of effect. He engraved many little *vignettes*, and other *book-plates*, which he finiſhed very neatly, and ſeveral *portraits*; alſo a large print, length-ways, from Correggio, repreſenting *Diana and her nymphs repoſing*; and the *pleaſures of the public houſe*, a middling-ſized upright plate, from Teniers.

PETER SOUBEYRAN.

Flouriſhed, 1760.

He was a native of Geneva, where he was appointed director of the Academy

Academy for Deſign. We have engraved by him, the *fair maid of the village*, a large upright plate, from Boucher. He alſo engraved from Bouchardon, and other French painters.

PETER SOUTMAN.

Flouriſhed, 1640.

He was a native of Haerlem, and became the diſciple of Rubens. He painted hiſtorical ſubjects and portraits with ſucceſs, and was employed in Flanders, Germany, and Poland. This artiſt amuſed himſelf much with the point; and we have a very conſiderable number of etchings by him, as well from his own compoſitions, as from thoſe of Rubens. They are executed with great ſpirit. He ſeems to have aimed at giving a ſtriking effect, by keeping all the maſſes of light broad and clear; but by carrying this idea too far, almoſt all of his prints have a ſlight, unfiniſhed appearance, though the engraving is in itſelf ſufficiently neat. There is the ſtyle of the maſter in the treatment of the heads, and other extremities of his figures; though ſometimes they are rather heavy. With reſpect to the naked parts of the human figure, they are certainly very incorrect; but he drew greatly in the manner of Rubens, whoſe ſtyle he ſeemed carefully to imitate. I ſhall mention the following prints only by this artiſt, all of which are deſervedly held in high eſtimation.

The fall of the angels; a large upright plate, from Rubens. The firſt impreſſions are before the addreſs of the younger Bouttat was added to the plate.

The miraculous draught of fiſhes; a ſmall plate, length-ways, from the ſame painter.

The laſt ſupper; a very long print on two plates, from a drawing made by Rubens, after the painting by Leonard da Vinci at Milan.

St. Francis kneeling before a crucifix; a ſmall upright plate, from Michael Angelo Caravaggio.

Chriſt dead at the tomb, and the attendant woman cloſing his eyes; a middling-ſized plate, length-ways, from Rubens. The firſt impreſſions are before the ſhadows were ſtrengthened by Witdoeck.

The triumph of Venus; a large plate, length-ways, from the ſame painter.

Hunting the boar; a very large print, length-ways, two plates, from the ſame, dated 1742.

Four other large hunting ſubjects, length-ways, namely, 1. *The hunting of the lion and the lioneſs.* 2. *The hunting of the wolf.* 3. *The hunting of the boar*, different from that mentioned above. 4. *The hunting of the crocodile and hippopotamus.*

He alſo engraved a great number of large *portraits* of the illuſtrious perſonages in the Low Countries, after various painters. In theſe works he was greatly aſſiſted by his diſciples, Suyderhoef, Louis, and Van Sompel.

SPAGNOLETTO. See RIBERA.

ALESSANDRO SPEECHI.

Flouriſhed, 1699.

An Italian artiſt, who engraved a ſet of *views of the palaces and public buildings at Rome*. They are large plates, length-ways, and executed with great freedom and ſpirit. The ſmall figures, which he has introduced, are ſtrong proofs of the goodneſs of his taſte. Theſe views were publiſhed by Domenico de Roſſi, A. D. 1699.

VITUS RODOLPH SPECTLE, or SPECKIN.

Flouriſhed, 1540.

He was a native of Straſburg, and an engraver on wood. We have by him the cuts for *Fuchſius's Herbal*, in folio: among them, is a whole length portrait of *the author*. The portraits of *Henry Fullmaurer* and *Albert Meher*, who deſigned the figures, and the engraver's *own portrait*. The whole work is executed in a magnificent ſtyle; and the prints are the largeſt of the kind that have appeared, and do great credit to the artiſt.

A. SPECULUS.

Flouriſhed, 1696.

I apprehend he was not a regular engraver. We have by him a very bad etching, repreſenting a machine to free the horſes from a carriage, when they are inclined to run away. It is inſcribed. *A. Speculus ſculp. Romæ*, 1696.

JEROM SPERLING.

Flouriſhed, 1730.

A native of Germany. He engraved part of the plates for a collection of *views of all the churches in the city of Vienna*, which were publiſhed by J. A. Peffel, A. D. 1724. Alſo part of the plates, taken from the marble ſtatues preſerved in the gallery of the King of Poland, at Dreſden, in large folio, publiſhed 1733.

JOHN HENRY SPERLING is mentioned by M. Heineken, as an engraver; and CATHERINE SPERLING, his wife, as a painter and an engraver. It is probable that they were of the ſame family with the preceding artiſt.

FRANCOIS SPIERRE.

Born, 1643. Died, 1681.

This excellent artiſt was a native of France. He was born at Nanci, and placed as a diſciple with Francois de Poilly, from whom he learned the principles of drawing and engraving. After he quitted the ſchool of Poilly, he went to Italy, where he reſided a conſiderable time. On his return to France, he died at Marſeilles, then only 33 years of age. Spierre did not immediately

immediately imitate the ſtyle of his tutor, though he worked entirely with the graver; which inſtrument he handled with great facility. He gave more play to the ſtrokes; and produced an effect more ſoft and pictureſque, though not ſo clear and brilliant. The works of this maſter are not very extenſive; and fine impreſſions of the moſt eſtimable bear a great price. I ſhall mention the following:

An allegorical compoſition, repreſenting the *faculties of the ſoul and the human underſtanding*, from a deſign of his own; a middling-ſized plate, length-ways.

The Virgin giving the breaſt to the infant Chriſt; in a circle, a middling-ſized plate, from Correggio. This admirable print is very rare. The firſt impreſſions of it are before the drapery was inſerted to cover the nudity of the infant, and the little trees to the left of the Virgin.

The Virgin and Child with St. Catherine; a middling-ſized plate, nearly ſquare, from Pietro da Cortona.

St. John preaching in the wilderneſs; a ſmall upright plate, from Bernini.

The miracle of the loaves and fiſhes; its companion, from the ſame maſter.

Chriſt on the croſs, ſuſpended over a ſea of blood, which runs from his wounds; a middling-ſized upright plate, from the ſame. The firſt impreſſions of this ſingular performance are before the heads of the cherubs were added at the top, near the Deity. It is executed with ſingle ſtrokes only, without any ſecond ſtrokes laid acroſs them, in the ſtyle of Melan.

He engraved alſo from Domenichino, Ciro Ferri, F. Mola, and other painters.

J. S P I L A.

Flouriſhed,

To a ſlight painter's etching I found the name, *J. Spila Hug. fec.*

JOHN SPILBERG.

Flouriſhed, 1683.

He publiſhed *views of Albermarle Houſe*, and the *Banquetting Houſe at White Hall*, ſaid to be engraved by himſelf.

J. S P I L M A N.

Flouriſhed,

He engraved his *own portrait*, from C. v. Noord; alſo that of H. Tilly, from the ſame painter.

J. S P I L S B U R Y.

Flouriſhed, 1760.

This ingenious man kept a print ſhop in Ruſſel Court. He obtained the firſt premium for an engraving in mezzotinto, from the Society for the Encouragement of the Arts and Sciences at London. He ſcraped a great number

number of ſmall plates and *portraits*, from Sir Joſhua Reynolds and other painters, in mezzotinto. I ſhall mention only by this artiſt, *the heads of two monks reading in the ſame book*; a ſmall upright plate, from Rubens.

J. SPIRAINX.

Flouriſhed, 1635.

A name affixed to ſome bad *frontiſpieces* and other *book-plates:* it ſhould perhaps have been written *Spirinx*.

L. SPIRINX.

Flouriſhed, 1650.

He was probably of the ſame family with the preceding engraver. I ſhould have ſuppoſed them to have been the ſame perſon, but the initial of the baptiſmal name is different. He engraved *frontiſpieces* and other plates for the bookſellers, dated from 1641 to 1664. They are as bad as thoſe of Spirainx; but, I think, if any thing, rather neater. We have ſome *portraits* by this engraver. I ſhall mention that only of *Petrus de la Mothe*, dated 1663.

GABRIEL SPITZEL.

Flouriſhed,

He was a native of Germany, and is mentioned by M. Heineken, as a painter and an engraver. I am not acquainted with his works.

ROBERT SPOFFORTH.

Flouriſhed, 1707.

I ſhould apprehend from the ſtyle of his engraving, that he was a pupil of Griblin. In the year 1707, he reſided in London; as we find from the following inſcription upon the portrait of *George the Firſt:* "Engraved by Rt. "Spofforth, near the Broad Place, Black Friars," where he might probably keep a ſhop. We have ſeveral other *portraits* and trifling ſubjects by him in the ſhop-bill way. They are ſuch, as do him little credit.

CHARLES SPOONER.

Flouriſhed, 1752.

He was, I believe, a native of England; but it appears from ſeveral of his prints, that he reſided a conſiderable time at Dublin. We have by him ſeveral *portraits* in mezzotinto, from Sir Joſhua Reynolds, and other painters. I ſhall mention only *Thomas Prior*, a half-length, from John Van Noſt, dated 1752.

BARTHOLOMEW SPRANGER, or SPRANGHER.

Born, 1546. Died, 1623.

He was born at Antwerp; and after having learned the principles of drawing

drawing and painting in his own country, he went to Paris, and from thence to Italy. He painted hiſtorical ſubjects and landſcapes with great ſucceſs. From Rome he went to Vienna, and entered into the ſervice of the Emperors Maximilian and Rodolphus II. By the latter he was ennobled in the preſence of his whole court; and a chain of gold was put round his neck by the Emperor's own hand. We have ſome few etchings by this artiſt, which are very ſlightly executed; but they manifeſt the hand of the maſter. Among them is the following:

A ſingle figure bound to a tree, which bears the reſemblance of an academical ſtudy; a ſmall upright plate. The letters of his name are reverſed upon the print.

J. VANDER SPRIETT.

Flouriſhed,

This name is affixed as the painter, engraver, and publiſher, to a very bad mezzotinto portrait of *Timothy Cruſo*. This print is very rare, which is the only reaſon that can poſſibly give it a claim for admittance into any collection.

JOHN SPRINGENKLEE. See the ARTICLE KALDUNG.

P. SPRUYT.

Flouriſhed, 1760.

A modern painter, and a native of Antwerp. He etched ſeveral plates; among which are the following:

Suſannah and the two Elders; a middling-ſized upright plate, length-ways, from Rubens.

The rape of Orithia; a middling-ſized upright plate, from the ſame painter.

The continence of Scipio; a ſmall plate, length-ways, the ſame.

DIRICK VANDER STAREN, or VAN STERN.

Flouriſhed, 1540.

He was, I preſume, a native of Holland. He is ranked in the claſs of little maſters; and his compoſitions prove him to have been a man of genius. His figures are apt to be ſhort and heavy; and his back-grounds are often too much crowded with architecture, and ornaments of that kind. He underſtood the human figure; and the naked parts of it are frequently well marked. He uſed both the point and the graver in the execution of his plates; which are, in general, very neatly finiſhed. He marked his prints with the initials D. and V. divided by a ſtar, in the manner expreſſed upon the plate at the end of the volume. He uſually added the day of the month, in which the plates were finiſhed. His engravings are rather numerous. They are dated from 1520 to 1550. I ſhall mention the few following only, from his own deſigns:

The deluge; a middling-ſized plate, length-ways.

The temptation of Chriſt, in which the Devil is repreſented with pointed ſhoes; a ſmall upright plate.

Chriſt walking on the water; the ſame.

Peter attempting to come to Chriſt, and ſinking in the water; the ſame.

The miraculous draught of fiſhes; a ſmall upright plate, nearly ſquare.

Several *landſcapes*, and a variety of other ſubjects.

P. STEE.

Flouriſhed.

A name affixed to a portrait of *Miſs Salethea Dawkens*.

FRANCIS VANDER STEEN.

Flouriſhed, 1660.

He was a native of Antwerp, and is ſpoken of as a painter. It appears that he was employed by the Archduke Leopold, who aſſigned him a penſion. He engraved a conſiderable number of prints; but in a ſtyle which does him very little credit. Many of the plates for the collection of prints, known by the name of Teniers's gallery, are by him. I ſhall mention alſo the *martyrdom of eleven thouſand Virgins*; a large upright print, on four plates, from a drawing by Van Hoy, after the original picture by Albert Durer, in the imperial collection.

BENETTO STEFANI.

Flouriſhed,

He probably worked in the ſchool of Marc Antonio. His ſtyle of engraving greatly reſembles that of Ænea Vico. His name is affixed to a middling-ſized plate, length-ways, repreſenting the *battle of the Lapithæ*, copied from a print by Marc Antonio.

GIOVANNI STEFANINI.

Flouriſhed, 1760.

A modern painter, born at Florence. He etched, according to Baſan, *the purification of the Virgin*; a ſmall upright plate, from Bartholomew Spranger.

PIETRO STEFANONI.

Flouriſhed,

We have ſeveral etchings by this artiſt, very ſlightly, and ſometimes incorrectly made, from deſigns of the Carraccii, intended as a book of inſtructions for drawing. The ſet conſiſts of forty plates, which he uſually marked with the initials P. S. F.

GIACOMO

GIACOMO ANTONIO STEFANONI.

Flouriſhed, 1630.

He was a native of Bologna, and a painter. We have, among others, the following etchings by him:

The Virgin with the infant Chriſt, St. John, and two angels; a ſmall upright plate, from Lodovico Carracci.

The murder of the Innocents; a middling-ſized upright plate, from Guido.

D. STEIDNER.

Flouriſhed,

We have a variety of *devotional ſubjects* by this engraver, which, however, are not worth ſpecifying.

JAQUES STELLA.

Born, 1596. Died, 1641.

He was born at Lyons; but his father, Francis Stella, was a Fleming by nation. Jaques Stella learned the firſt principles of drawing from his father, who died at the time he reached his ninth year. At the age of twenty he went to Italy, and was employed by Coſmo di Medicis, Duke of Florence; after which he ſpent eleven years at Rome; and on his return to France, entered into the ſervice of the King, who aſſigned him a handſome penſion, and apartments in the Louvre, which prevented a journey he had intended into Spain. Soon afterwards he was honoured with the order of St. Michael, and ſettled at Paris. His too cloſe application to buſineſs hurt his conſtitution, and finally put an end to his life, in the fifty-firſt year of his age. He painted *hiſtorical ſubjects*, *portraits*, and *landſcapes*, very ſucceſsfully. Stella amuſed himſelf with the point and the graver. We have ſeveral plates etched by him, from his own compoſitions: among them is the *ceremonies of doing homage to the Great Duke of Tuſcany, on St. John's Day*; a large plate, length-ways, dedicated to the Emperor Ferdinand II. dated 1621.

CLAUDINE BOUSONNET STELLA.

Born, Died, 1697.

She was a native of France, and niece to Jaques Stella, mentioned in the preceding article. From him ſhe learned the principles of drawing and painting; but ſhe applied herſelf chiefly to engraving; and was very ſucceſsful in her attempts. The prints, which we have by her, prove the ſtrength of her genius, and the ſoundneſs of her judgment. If they be not executed with that preciſion and neatneſs, which are found in ſome of the beſt French maſters, they poſſeſs ſuch beauties as abundantly over-balance all defects of that nature. The naked parts of the human figure are exceedingly well drawn; and the characters of the heads are finely expreſſed. She delineated the other extremities with great taſte and correctneſs. The following are among her moſt eſtimable performances:

Moſes found in the bulruſhes; a large plate, length-ways, on two plates, from Nicholas Pouſſin.

Moſes ſtriking the rock; a large plate, length-ways, from the ſame.

A holy family, with Elizabeth and St. John. Joſeph is repreſented ſeated on the ſteps, holding his compaſſes; the ſame, from the ſame.

The crucifixion of Chriſt, called the *Great Calvary*; the ſame, from the ſame.

St. Peter and St. John curing the lame man at the gate of the temple; the ſame, from the ſame.

A ſet of fifty ſmall plates, length-ways, repreſenting *children at play*, from her uncle, Jaques Stella; and another ſet of the ſame ſubjects, conſiſting of ſixteen plates, from the ſame maſter.

FRANCOISE BOUSONNETTE STELLA, ſiſter to the lady above mentioned. She is ſaid to have aſſiſted her greatly in her engravings. Francoiſe Stella died, 1676. It does not appear that her name was ſeparately affixed to any plates.

ANTOINETTI BOUSONNET STELLA.

Flouriſhed, 1760.

This lady was ſiſter to Claudine Bouſonnet Stella, and not much inferior to her in point of abilities as an engraver. She made more uſe of the point than her ſiſter, and etched in a very powerful ſtyle. She harmonized the roughneſs, left by the aqua-fortis, with the graver, in ſuch a manner, as to produce a pleaſing effect. She drew correctly, eſpecially the extremities of the human figure; which ſhe expreſſed with great taſte. The following, among other engravings, are by her.

Remus and Romulus ſuckled by a wolf; a middling-ſized plate, length-ways, from Anthony Bouſonnet Stella, her brother.

The entry of the emperor Sigiſmond into Mantua; a long frieze, from Julio Romano.

JACOB STELTZER.

Flouriſhed, 1720.

He engraved part of the plates for the *collection of large folio prints*, taken from the *antique marbles*, preſerved in the royal gallery at Dreſden, publiſhed, A. D. 1733.

STEMSIUS. See SEMPELIUS.

PETER STENT.

Flouriſhed, 1630.

He reſided in London, and was a printſeller. From the extenſiveneſs of his publications, it appears, that his buſineſs was very great for the time. It is thought that he ſometimes engraved; and ſeveral *portraits* are attri-

buted to him; one, in particular, namely, that of *Andrew Willet*, which is marked with the letters, P. S.

HENRY STENWICK.

Flouriſhed, 1570.

He engraved ſome of the plates for a work, entitled, *Theatrum Orbis Terrarum*, by Abraham Ortelius.

STEPHANONI. See STEFANONI.

STEPHANUS. See LAULNE.

JOHN STEVENS, or STEPHANUS.

Flouriſhed, 1585.

According to profeſſor Chriſt, he was a native of Straſburgh, and the ſon of Charles Stevens. His plates are chiefly ſlight etchings, executed almoſt entirely with dots; and frequently are little more than outlines. This has led profeſſor Chriſt to ſay of his engravings, that they are *frappes a coups de marteau dans le cuivre*; that is, ſtruck with the blows of a hammer into the copper. But in this inſtance he is certainly miſtaken. Stevens engraved from his own compoſitions; and they prove him to have been a man of genius. He uſually marked his plates with the initials, I. and S. to which he ſometimes added the date.

PETER STEVENS, or STEPHANI.

Flouriſhed,

He was a native of Malines, and engraved ſeveral *portraits*; among others, that of the *late king of Pruſſia*, from Da Plaſſe.

M. G. STEUDENER.

Flouriſhed,

We have ſeveral ſlight, incorrect etchings by this artiſt, from his own deſigns. They repreſent *the loves of the gods and goddeſſes*, and other ſubjects, taken from the ancient mythology. They do not, however, do him much credit.

TOBIAS STIMMER.

Flouriſhed, 1590.

This artiſt was born at Schaffhauſen. He was a painter of ſome eminence, and reſided chiefly at Straſburgh, where he was employed by the Marquis of Baden. He alſo engraved on wood, from deſigns of his own.

His greateſt work is a ſet of prints for the Bible. Some of theſe appeared as early as 1586; and the whole was publiſhed at Straſburgh, A. D. 1590, with this title, *Novæ Tobiæ Stimmeri ſacrorum Bibliorum figuræ, verſibus Latinis et Germanicis expoſitæ.* The compoſitions of theſe prints, which are very ſmall, are by Stimmer; but he was aſſiſted in the engraving by his brother, and ſeveral other artiſts, whoſe marks are affixed to ſome of the engravings. Stimmer underſtood the human figure very well, and compoſed with great taſte; of this the reader will be convinced, when he is informed, that Rubens himſelf declared, he had ſtudied theſe prints with attention, and derived much inſtruction from them. Sandrart mentions this circumſtance, and calls the book. "*a treaſury of ſcience for the art of painting.*" Theſe engravings are very neatly executed. See the marks, which this artiſt uſually put upon his prints, at the end of the volume.

CHRISTOPHER STIMMER.

Flouriſhed, 1590.

He was brother to Tobias Stimmer, and engraved neatly on wood. He aſſiſted his brother, and worked principally from his deſigns. The marks which he uſed are copied on the plate of monograms at the end of the volume.

IGNATIUS VANDER STOCK.

Flouriſhed,

This artiſt was, I preſume, a native of Holland, and flouriſhed during the laſt century. He was a landſcape painter, and, as far as one can judge from his etchings, a man of no mean abilities. We have by him ſeveral very ſlight, but ſpirited etchings of *landſcapes*, from his own painting, and another ſet, from the deſigns of Foquier. They are middling-ſized plates, length-ways.

ANDREA STOCK, or STOG.

Flouriſhed, 1625.

He was a native of Holland, and reſided chiefly at Antwerp. I believe he was a pupil of Jaques de Gheyn the elder; at leaſt, he imitated his ſtyle of engraving, and ſometimes with ſucceſs. We have by him ſeveral engravings for a work, entitled, *Academie de L'eſpée*, by Thibault, publiſhed at Antwerp; to them he affixes this inſcription, *Andreas Stockius Hagæ Comitis ſculp.* I ſhall mention beſides,

The twelve months; middling-ſized plates, length-ways, from John Wildens.

Eight landſcapes; ſmall plates, length-ways, from Paul Brill.

Abraham offering up his ſon Iſaac; a middling-ſized upright plate, from Rubens. The beſt impreſſions are before the name of Hondius was affixed to the plate.

Alſo ſeveral *portraits*, and among them that of *Albert Durer*, dated 1629.

H.

H. STOCK is a name affixed to the portrait of *Robert earl of Saliſbury*, in an oval.

LAURENCE STOER.

Flouriſhed, 1567.

According to profeſſor Chriſt, he was a native of Augſburg, and a painter. He is ſpoken of with commendation; and by him we have ſeveral engravings on wood, marked with an L. and an S. joined together. See the plate of monograms at the end of the volume.

J. STOLKER.

Flouriſhed,

He was an engraver in mezzotinto. His name is affixed to a portrait of *Jaques de Maſſcher*, the painter, from J. Ravenſtein.

STOLZ, or STOLZHIRS, or STOLZIUS.

Flouriſhed,

Florent le Comte, and the author of the Abecedario have attributed the prints marked with an M. ſurmounted by a ſpecies of figure reſembling a 4, to this maſter. They are rude engravings on copper, and bear every appearance of antiquity; but I own I cannot poſſibly conceive, how the monogram can be ſuppoſed in the leaſt to refer to the name. By this notion the works of this engraver are confounded with thoſe of one who marked his plates with an F. and an S. who was evidently a different artiſt. See the article Stoſs. The monogram, attributed to Stolz, is copied on the plate at the end of the volume.

JOHN STONE.

Born, Died, 1653.

He was a pupil of Croſs the engraver, from whom he learned the principles of drawing. He acquired conſiderable fame by the copies which he made of ſeveral of the moſt capital paintings in England. He drew and engraved one of the plates for *Dugdale's Hiſtory of Warwickſhire*. I know of no other print by him.

D. STOOP.

Flouriſhed, 1650.

His baptiſmal name, I preſume, was Dirick or Theodore. He was a native of Holland, and painted battles. We have a ſet of twelve ſmall plates, lengthways, etched by him, in a very ſpirited and maſterly manner, from

from his own deſigns, repreſenting *horſes*, and *men on horſeback*, with *dogs* and other *animals*; they are dated, 1651.

RODERIGO STOOP.

Born, Died, 1686.

According to the author of the Eſſay towards an Engliſh School of Painters, the baptiſmal name of this artiſt was Peter; but he always placed the nitial letter R. before his family name. He is ſaid to have been the brother of Dirick Stoop mentioned above, and a native of Holland. He painted battles, huntings, and ſea ports, very ſucceſsfully. He came into England with Queen Catherine, and reſided in this kingdom till the time of his death, which happened about the year 1686. He etched ſeveral plates from his own compoſitions, and from thoſe of Barlow. They are, in general, executed with great ſpirit, in a ſtyle which does him much credit. Among them may be reckoned, a ſet of eight plates, repreſenting *views of Liſbon*, dedicated to Queen Catherine. Alſo eight large plates, length-ways, repreſenting the *proceſſion of Queen Catherine from Portſmouth to Hampton-Court*, dated 1662. Several of the plates for *Ogilby's Æſop*, after the deſigns of Barlow. Theſe are very ſlight and haſty performances.

DANIEL STOOPENDAAL.

Flouriſhed, 1710.

He was a native of Holland, and an engraver of ſome merit. In his beſt prints he ſeems to have attempted to imitate the ſtyle of Cornelius Viſcher; but his powers were not equal to the taſk. We have by him a ſet of twelve ſmall plates, length-ways, repreſenting *figures* and *animals*, dated 1651. The firſt impreſſions are before the plates were numbered. And a ſet of ſixty views, entitled, *Les Delices du Diemer-Meer*, engraved from his own deſigns. To theſe may be added, ſeveral plates of *banditti*, and others from Peter de Lair, called *Bambochio*. He alſo engraved ſome of the prints for Clarke's pompous edition of *Cæſar's Commentaries*, publiſhed at London, in two volumes, folio, A. D. 1712.

J. C. STORER.

Flouriſhed,

He was a painter. and etched ſeveral hiſtorical ſubjects, from his own compoſitions.

FRANCIS STOSS.

Flouriſhed, 1460.

This very ancient engraver was certainly a native of Germany. His prints have all the appearance of antiquity; and, for my own part, I have no doubt, but that he was prior to either Martin Schoen, or Iſrael Van Mecheln.

cheln. Indeed I have already, in the eſſay at the beginning of the firſt volume of this work, given it as my opinion, that he was the tutor of Martin Schoen, from the reſemblance which appears in the ſtyle of engraving adopted by both: though it muſt be confeſſed, that Martin Schoen improved it prodigiouſly. We have by this maſter a ſet of ſmall upright plates, containing *the life and paſſion of Chriſt*, which were copied by Martin Schoen. I have ſeen only two of theſe curious engravings. In the collection of Dr. Monro is a ſmall upright plate, repreſenting the *Virgin Mary ſtanding; ſhe holds the infant Chriſt with her left arm; and in her right hand a flower, which he is reaching for*; without any back-ground. The rudeneſs of the execution of this plate, and the badneſs of the printing, gives great reaſon to conclude, that it was one of his firſt attempts. See his mark, compoſed of an F. and an S. divided by a ſort of ornament, ſomething different from that uſed by Martin Schoen.

Florent le Comte and other authors have confounded this artiſt with one who marked his plates with an M. ſurmounted by a ſort of figure, reſembling a 4. But whatever the names of theſe artiſts really might be, it is evident, that they were different perſons; and Francis Stoſs is certainly by far the more ancient. See the article Stoltz.

VESPASIANO STRADA.

Flouriſhed, 1600.

He was the ſon of a Spaniſh painter, and was born at Rome, during the reſidence of his father in that city. Veſpaſiano was alſo himſelf a painter; but died young, being only thirty-ſix years of age. He etched ſeveral plates from his own compoſitions, which prove him to have been a man of genius. They are executed in a ſlight, haſty ſtyle; but the hand of the maſter is eaſily to be diſcovered in them. The following are by him:

Chriſt ſhown to the Jews; half figures, a middling-ſized plate, lengthways.

The ſame ſubject repeated, ſmaller, and the contrary way.

Chriſt crowned with thorns; a ſmall plate, three quarter figures.

A holy family with St. John; a ſmall upright plate.

The Virgin Mary ſtanding on a deſcent, ſupported by two angels; a ſmall upright plate. He often marked his plates in this manner, VES. ST. I. FE. and V. S. F. and V. S. I. F.

ROBERT STREATER.

Born, 1624. Died, 1680.

He was the ſon of a painter, and born in London. He ſtudied under Du Moulin; and his works are ſpoken of with the warmeſt commendation by Graham, the author of the Eſſay towards an Engliſh School of Painters, publiſhed at the end of the Lives of the Painters by Du Piles. He calls him "the greateſt and moſt univerſal painter that England ever bred," and "the

"the moſt complete draftſman of his time." His chief excellence lay in landſcapes and architecture; but he did not confine himſelf to thoſe branches of the art only. Sanderſon, another author, compliments him very highly; but the moſt extravagant encomium is paid him by Robert Whitehall, in his Poetic Deſcription of the Paintings, on the ceiling of the theatre at Oxford, which he conludes with theſe lines,

"That future ages muſt confeſs they owe
"To Streater, more than Michael Angelo."

Such of his works as now remain do by no means juſtify the praiſes, which his friends have ſo profuſely beſtowed upon him.

At the Reſtoration he was appointed ſerjeant painter to the King. In the latter part of his life he was afflicted with the ſtone; and being determined to ſuffer the operation of cutting, the King ſent to Paris for a ſurgeon to perform it, but he died ſoon after it was done, A. D. 1680, aged 56. He amuſed himſelf with the point; but his etchings are very indifferent. The following are by him:

The battle of Naſeby; a large two ſheet print, length-ways.

Several *architectal plates*, from J. Dinante, &c.

FERDINAND STRINGA.

Flouriſhed, 1750.

Part of the plates for the *Antiquities of Herculaneum*, publiſhed by royal authority at Naples, are by him.

WILLIAM STUKELY.

Flouriſhed, 1740.

A celebrated antiquary, who has publiſhed ſeveral very curious and intereſting works. They are too well known to need any repetition here. This ingenious gentleman drew the greater part of the deſigns for the plates with which they are embelliſhed, and etched a conſiderable number of them with his own hand; particularly thoſe for a work, entitled, *Itinerarium Curioſum*, in folio.

JOHN STURT.

Born, 1658. Died, 1730.

He was a native of London, born April 6, 1658. At the age of ſeventeen he became the pupil of Robert White. His prints are exceedingly numerous. They prove him to have been a very induſtrious man, but of no great genius. Indeed, the chief of his excellence lay in the engraving of letters, and the minuteneſs with which they were executed. His beſt work is the book of the Common Prayer, engraved, as Mr. Walpole informs us, on ſilver plates. The top of every page is ornamented with a ſmall hiſtorical vignette. Prefixed is the buſt of *George the Firſt*, in a circle; and, facing it, the *Prince and Princeſs of Wales*. The outlines of the King's face are expreſſed

expreſſed by writing, ſo ſmall, as hardly to be read without a magnifying glaſs. They contain the Lord's Prayer, the Ten Commandments, prayers for the Royal Family, and the twenty-firſt pſalm. This book is in large octavo, and was publiſhed at London by ſubſcription, 1717. To this he afterwards added a Companion to the Altar, the ſame ſize, and executed in the ſame manner.

Notwithſtanding all his induſtry, for his engravings are exceedingly numerous, he was in very low circumſtances towards the latter part of his life; at that time he had a place offered him in the Charter-houſe, which he refuſed. He died, A. D. 1730, aged 72.

SUANEBURG. See SWANEBURG.

SUANEFELD. See SWANEFELD.

SUAVIUS. See SCHWABE.

PETER SUBLEYRAS.

Born, 1699. Died,

He was a native of France, born at Uſez. He was the diſciple of Anthony Rivalz. Upon leaving the ſchool of this maſter, he went to Paris, and having attained the firſt prize of the Royal Academy, he was ſent to Rome, where he eſtabliſhed himſelf, and died in that city, A. D. 1749, aged 50. His works prove him to have been a man of genius. He compoſed with great facility; his figures are correctly drawn, and the attitudes in which they are placed, judiciouſly choſen. We have the following ſpirited etchings by him, from his own deſigns:

The brazen ſerpent; a ſmall plate, length-ways.

Mary Magdalen waſhing the feet of Chriſt; a large plate, length-ways.

The martyrdom of St. Peter; a middling-ſized upright plate, &c.

SUERTS. See SWERTS.

EUSTACHE LE SUEUR.

Born, 1617. Died, 1655.

This artiſt was a native of Paris. He was the diſciple of Simon Vouet, and excelled his maſter in hiſtorical painting. The French are juſtly very proud of this painter, and boaſt not a little at his having attained to ſuch an extraordinary degree of excellence, without leaving his native country to viſit Italy, according to the uſual cuſtom of the painters of that time. The reputation of Le Sueur is ſo generally known, that it is entirely needleſs in this place to ſay any thing further upon that head. I ſhall only add, that by way of eminence, he was diſtinguiſhed by the flattering appellation of *the French Raphael*. We know of but one etching by him, which is a ſmall plate, length-ways, repreſenting *a holy family*, half figures.

PETER LE SUEUR, called THE ELDER.

Born, 1636. Died, 1716.

This artiſt was a native of Rouen, and a very celebrated engraver on wood. He was the diſciple of Du Bellay, and greatly ſurpaſſed his maſter in point of merit. "Nothing can be finer or more ſpirited," ſays Papillon, "than the engravings by this artiſt." That author mentions, in particular, a figure of *Judith*, from Goltzius, dated 1670. His mark is compoſed of a P. an L. and an S. joined together. See the plate at the end of the volume. He died at Rouen, A. D. 1716.

PETER LE SUEUR, called the Younger, was the ſon of the preceding artiſt. He was born at Rouen, A. D. 1663, and died September 17, 1698. He learned the art of deſigning and engraving on wood from his father. He drew with ſome accuracy, and his works are executed in a very delicate manner. Papillon mentions by him an emblematical print, called *Alpha and Omega*, in which is repreſented the verity of the Catholic Religion by a naked figure, and idolatry concealed by a veil. He alſo engraved ſome bible prints, and other devotional ſubjects. He ſometimes marked his plates with the initials, P. L. S.

VINCENT LE SUEUR. He was the ſon of the Elder Le Sueur, and brother to Peter Le Sueur the Younger. He was born at Rouen, A. D. 1668. After having learned the firſt principles of engraving on wood from his father, he was ſent to Paris, and placed with John Papillon, father to the author of that name. He acquired great reputation at Paris; and his works are much commended by Papillon, who adds, however, that the defects in them ariſe from want of correctneſs in the outlines; for he had not paid ſufficient attention to drawing. *The ſoldier's farewel*, dated 1702, is ſpoken of by that author as a fine ſpecimen of Le Sueur's abilities. He engraved many prints in chiaro-ſcuro. A middling-ſized upright print of this kind I have ſeen, repreſenting *Mercury and Prometheus*, from P. Farinatti, on three ſeparate blocks. He often marked his plates with the initials, V. L. S.

PETER LE SUEUR, another ſon of the elder Le Sueur, mentioned above, by a ſecond marriage, was alſo an engraver on wood; but his works are of no great note. He died, A. D. 1750.

ELIZABETH LE SUEUR, daughter of the laſt mentioned artiſt, engraved very delicately on wood.

NICOLAS LE SUEUR.

Born, 1691. Died, 1764.

He was the ſon of the younger Peter Le Sueur. He was born at Paris, 1690, and died in the ſame city, A. D. 1764. He was alſo an engraver on wood, and ſurpaſſed all the preceding artiſts of his family. In the collection of prints, entitled the Crozat cabinet, are many fine ſpecimens of his works.

LE SUISSE.

Flouriſhed,

The name of an excellent engraver on wood, cited by Papillon, who executed, among other things, a large print, repreſenting *the Turkiſh army arranged in order of battle*; at the bottom of which is inſcribed a very flattering eulogium in praiſe of the artiſt.

JOHN SUIZER.

Flouriſhed, 1650.

An engraver of portraits, and other plates for books. We have by him, among other things, a head of *Felix Wyſſius, an eccleſiaſtic*, dated 1655.

LUKE SULIVAN.

Flouriſhed, 1750.

He was a native of Ireland, and is ſaid to have been the ſon of one of the grooms of the Duke of Beaufort. His firſt employment was in the ſtables; but ſhewing ſtrong marks of a genius for drawing, he was placed as an apprentice with Major. He engraved the *march to Finchley Common*, from Hogarth, for which he received only one hundred pounds. Hogarth drew his portrait in the character of *the angel*, in the print of *Paul before Felix*, in the Dutch taſte.

Sulivan afterwards applied himſelf to miniature painting, and met with great ſucceſs; but being much addicted to women, his chief practice lay among the girls of the town. And indeed he reſided almoſt entirely at taverns and brothels. This courſe of life brought on a decline, of which he died. He was an excellent draftſman, particularly in landſcapes. Among other things, we have by him, *the temptation of St. Anthony*, a middling-ſized plate, length-ways, from Teniers. Various views of *gardens, landſcapes*, &c.

LOUIS SURRUGUE.

Flouriſhed, 1720.

He was a native of France, reſided at Paris, and learned from Bernard Picart the principles of drawing and engraving. He was a member of the Royal Academy of Painting and Sculpture at Paris; and his works prove him to have been a man of genius. His ſtyle of engraving is very commendable; in it he has united the point and the graver very ſucceſsfully; and had his drawing been as correct, as the effect of his prints is pleaſing, he might have ranked among the firſt maſters of France. We have by him,

Abraham offering up Iſaac, from Andrea Del Sarto; a middling-ſized upright plate, for the collection of prints from the pictures in the Dreſden gallery.

Chriſt curing the ten leprous men; a middling-ſized plate, length-ways, from Jerome Genga.

Venus giving the breaſt to the Loves; a ſmall upright plate, from Rubens. This ſubject, with a ſmall difference, was engraved by C. Gall and H. Watlet.

He alſo engraved from Raphael, Pietro da Cortona, Le Sueur, Le Brun, Coypel, and other maſters.

PETER LOUIS SURRUGUE, the ſon of the artiſt above-mentioned, was alſo an engraver. He worked in a ſtyle, ſomething reſembling that of his father; but his prints are by no means equal to his. I ſhall mention only by him,

The nativity of Chriſt; a large upright plate, called *the night of Correggio*, for the Dreſden gallery.

The Virgin and Child, accompanied by St. Jerome and two other ſaints, from Guido, the ſame.

The judgment of Paris; a middling-ſized plate, length-ways, from Goltzius, &c.

JONAS SUYDERHOEF.

Flouriſhed, 1640.

This extraordinary artiſt was a native of Holland. He learned the principles of drawing and engraving from Peter Soutman, and purſued the ſtyle of engraving which that maſter had adopted; but he far ſurpaſſed him in the ſoftneſs and beauty of finiſhing. His plates are very neat, and yet we find in them great force of colour, and he harmonized the light with the ſhadows, ſo as to produce a pictureſque and pleaſing effect. The naked parts of the figures are not ſo correctly drawn, as might be wiſhed; nor are the extremities ſo happily expreſſed; but theſe defects are by no means very ſtriking in his beſt prints, which are juſtly held in the higheſt eſtimation by the experienced collectors. The portraits by this great maſter, of which he engraved a very conſiderable number, are exceedingly beautiful; but fine impreſſions of them are rarely to be met with. The following engravings are by Suyderhoef, and may be reckoned among his beſt:

The fall of the unrighteous; a large upright print on two plates, from Rubens.

The Virgin Mary, with the infant Chriſt embracing her; a ſmall upright plate from the ſame painter. Bolſwert alſo engraved this ſubject, with ſome ſmall alterations, eſpecially in the legs of the infant.

A bacchanal; a ſmall plate, length-ways, from the ſame.

A drunken Bacchus, ſupported by a Satyr, and a Moor; a ſmall upright plate, half-figures, from the ſame.

The chace of the lions; a large plate, length-ways, from the ſame.

The concluſion of the peace at Munſter; containing the portraits of all the *Plenipotentiaries*; a large plate, length-ways, from Terburg. This print was copied on a ſmaller ſcale by J. de Decker.

A quarrel of Dutch peaſants; a middling-ſized plate, length-ways, from the ſame.

A quarrel of Dutch peaſants; a large upright plate, from Adrian Van Oſtade, containing many figures.

The

The Dutch ball; the ſame, from the ſame.

The four Burgomaſters of Amſterdam; a middling-ſized plate, length-ways, from Theodore Keyſer.

Many fine *portraits* of various ſizes, from Vandyck, Franck Hals, and other maſters.

He ſometimes marked his plates with the initials, I. S. but his prints are eaſily diſtinguiſhed.

WILLIAM VAN SWANENBURG, or SWANENBURCH.

Flouriſhed, 1618.

He was a native of Holland; and his ſtyle of engraving is bold and free, like that which was uſually practiſed by the ſcholars of Henry Goltzius. He worked with the graver only; and his prints prove the great command he had of that inſtrument; but his drawing is defective and mannered; the extremities of the figures eſpecially are not correctly marked. The following prints are by him:

Lot and his two daughters; a middling-ſized plate, length-ways, from Rubens.

Chriſt at Emmaus, with his two diſciples, after the ſame maſter; a middling-ſized upright plate. Van Sompelen engraved the ſame ſubject.

The ſix penitents; a ſmall upright plate, from A. Bloemart.

He alſo engraved from Uytenwael and other maſters.

HERMAN VAN SWANEVELT, or SWANEFELD, called the HERMIT OF ITALY.

Born, 1620. Died, 1680.

He was a native of Flanders, and is ſaid to have been at firſt the diſciple of Gerard Douw. He went, however, to Italy in his youth, and entered the ſchool of Claude Lorraine, from whoſe inſtructions, and his own inceſſant ſtudies of nature, he became an admirable painter of landſcapes. He acquired the cognomen of *the Hermit*, from the ſtudious and retired life which he lived. He amuſed himſelf with the point; and his etchings, though ſlight, are executed in a bold, free, and maſterly ſtyle, ſomething reſembling that of Waterloo; but the mechanical part is neater and more determined. He has enriched theſe compoſitions with ſmall figures, deſigned in a very ſpirited manner. We have by him, from his own deſigns,

A ſet of ſix large *landſcapes*, length-ways.

A ſet of four *landſcapes*, length-ways, ſmaller than the above.

A ſet of four *landſcapes*, large upright plates.

Forty *landſcapes*; middling-ſized plates, both upright and length ways.

Sixty *landſcapes*; ſmall plates, ſome upright, and ſome length-ways.

J. SWELINCK.

Flouriſhed, 1620.

He was a native of Amſterdam, and worked with the graver only, in a very

very neat ſtyle, reſembling that of the Wierix's. We have a ſet of emblematical plates by him, in quarto, from A. V. Venne.

MICHAEL SWERTS, or SWEERTS.

Flouriſhed,

He was a native of the Low Countries, and flouriſhed during the laſt century. He was a painter, and frequently etched from his own pictures. We have by him, among other prints, the following:

Chriſt dead, ſupported by the virgins, accompanied by St. John and Mary Magdalen; a middling-ſized plate, length-ways.

A man ſeated in a chair, ſmoking, and a boy ſtanding by him; a ſmall upright plate.

His *own portrait*, the ſame.

The portraits of *John van Bronchont*, and of *Herman Saftleven*, painters, the ſame.

WILLIAM SWIDDE.

Flouriſhed, 1690.

A very ingenious artiſt, who deſigned and engraved *landſcapes* in a very pleaſing ſtyle. His plates are exceedingly numerous, and chiefly from his own deſigns.

The larger part of a work, entitled, *Suecia Antiqua at Hodierna*, in folio, containing views of the principal buildings, &c. in Sweden, are by him.

Alſo a ſet of ſmall *landſcapes*, length-ways, from C. Van Dalen, &c.

He often marked his engravings with the initials, W. S. only.

CHRISTOPHER SWITZER.

Flouriſhed, 1610.

This artiſt, who was probably a German, was an engraver on wood, and an ingenious man. He reſided, however, in England, and was employed by that induſtrious antiquary John Speed, for whom he cut the *coins and great ſeals of England*, which appear in his hiſtory of Great-Britain. Vertue mentions another ſet of the broad ſeals of England, cut on wood, and preſerved in the Harleian library, which he ſuppoſes were the works of this artiſt, and the originals from which Hollar copied thoſe publiſhed by Sandford. Mr. Evelin ſpeaks of him, and of his ſon, who was then living, in the following words: "We have likewiſe Switzer for cutting in wood, the "ſon of a father, who diſcovered his dexterity in the Herbals, ſet forth by "Mr. Parkinſon, Lobel, and divers other works, with due commendation." The honourable Mr. Walpole alſo informs us, that the works of this artiſt have been confounded with thoſe of his ſon, who was, ſays that gentleman, of both his names.

SYLVELT, ſee ZYLVELT.

EVERT SIJMONS.

Flouriſhed, 1620.

He engraved the *map of Denmark* for John Speed's collection of maps, in large folio, publiſhed at London. It is inſcribed *Evert Sijmon's Z. Hamerz-veldt ſculp.*

SYMPSON, ſee SIMPSON.

SYSANG.

Flouriſhed, 1746.

He engraved a conſiderable number of portraits, in a neat, clear ſtyle, for a work, entitled *Portraits Hiſtoriques des Hommes illuſtres de Dannemark*, publiſhed, 1746.

PHILIP SYTICUS.

Flouriſhed,

To a large upright *crucifixion, with the Virgin, St. John, and two Angels in the clouds*, from Michael Angelo, engraved in a neat, clear ſtyle, reſembling that of Cornelius Cort, is this name affixed, *Philippus Syticus fecit.* I have no doubt, but that this artiſt is the ſame with P. Sericcus, the name by ſome accident being miſ-ſpelt. See the article Sericcus.

T.

GIOVANNI MARIA TAMBURINO.

Flouriſhed, 1630.

HE was a native of Bologna, and the diſciple of Pietro Facini. He painted in oil and in freſco, and imitated the ſtyle of his maſter. Profeſſor Chriſt attributes to him the etchings in the manner of Tempeſta, marked *Gio. Ma. T.*

PETER TANGE.

Born, Died, 1760.

He was a native of Holland, and reſided at Amſterdam, where he died. He was a very induſtrious man; for we have a prodigious number of engravings by his hand, conſiſting chiefly of *portraits, vignettes*, and other *book-plates.* The following may be reckoned among his beſt works:

A dead Chriſt; a middling-ſized upright plate, from Franceſco Salviati.

The card-players; a ſmall plate, length-ways, from Michael Angelo Carravagio.

Tarquin and Lucretia; a middling-ſized plate, length-ways, from Luca Giordano.

The chaſtity of Joſeph, from Carlo Cignani, half figures; all of which are for the collection of prints, engraved after the pictures in the Dreſden Gallery.

NICHOLAS HENRY TARDIEU.

Born, 1674. Died, 1749.

He was a native of France, and died at Paris, A. D. 1749, being at that time a member of the Royal Academy of Painting and Sculpture. Tardieu was a very able artiſt. He drew well, though in a mannered ſtyle. And forwarded his plates very greatly in the etching, which he worked upon and finiſhed with the graver, in a manner that demonſtrates the goodneſs of his taſte. There is much colour in his prints; but from a roughneſs, which appears about them, they are not ſo pleaſing to the common eye, when viewed near; but at a diſtance they have, in general, a fine effect. His engravings are not uncommon. I ſhall mention the following only:

The conteſt between Achilles and Agamemnon; a large plate, length-ways, from Ant. Coypel.

The parting of Hector and Andromache, its companion, from the ſame painter.

Apollo and Daphne, the ſame, from the ſame.

Several plates for the *Crozat cabinet*. He alſo engraved from Le Brun, Watteau, and other maſters.

His wife, ELIZABETH CLAIRE, whoſe maiden name was TOURNAY, alſo engraved ſeveral plates; and, among them,

The concert; a middling-ſized upright plate, from J. F. de Troy.

The muſtard merchant; the ſame, after Charles Hutin, &c.

JAQUES NICHOLAS TARDIEU.

Flouriſhed, 1760.

He was the ſon of Nicholas Henry Tardieu, mentioned in the preceding article, and alſo a member of the Royal Academy. His works in the hiſtorical line are not equal to thoſe of his father in boldneſs and ſpirit, though neater in point of execution. We have ſeveral eſtimable *portraits* by this artiſt.

I ſhall particularize the few following engravings only:

Chriſt healing the ſick man at the Pool of Betheſda; a large plate, length-ways, from Reſtout the elder.

Chriſt appearing to the Virgin; a large upright plate, from Guido, for the collection of prints from the pictures in the Dreſden Gallery.

The

The portrait of the king of France, a whole length; a large upright plate, from M. Vanloo.

The portrait of the queen of France; a middling-ſized upright plate, from Nattier.

He alſo engraved from Le Brun, Largiliere, Rigaud, Bon de Boullogne, Teniers, Boucher, and other maſters.

LOUISE TARDIEU, his wife, whoſe maiden name was DU VIVIER, is alſo ſaid to have engraved.

PETER FRANCIS TARDIEU.

Flouriſhed, 1760.

He was couſin german to the preceding artiſt, and reſided at Paris. We have many engravings by him; among which are the following:

The *Judgment of Paris*; a large plate, length-ways, from Rubens. Lommelin alſo engraved from the ſame picture.

Perſeus and Andromeda, from the ſame painter. Theſe prints are from the pictures in the collection of the Count de Bruhl; the ſame.

Several of the plates for *Le Fontaine's Fables*, in folio, from Oudry.

A variety of *vignettes*, &c. from ſeveral maſters.

MARY ANN, the wife of this artiſt, whoſe maiden name was ROUSSELET, engraved alſo. Several of the plates in *Buffon's Natural Hiſtory* are by her.

G. TASNIERE.

Flouriſhed, 1670.

He reſided at Turin, according to Baſan, where he died, about the commencement of the preſent century. He worked with the graver only; and his performances are ſtronger proofs of his induſtry, than of his taſte. He engraved many plates from the pictures of Dominico Piola, a Genoeſe painter; and nearly all thoſe which belong to a folio volume, entitled, *la Venaria reale Palazzo di piacere, &c.* or a *Deſcription of the hunting Palace, belonging to the Duke of Savoy*, conſiſting of hunting ſubjects, and portraits of the nobility, &c. from the pictures of John Miel, publiſhed at Turin, A. D. 1672.

PETER JOSEPH TASSART.

Flouriſhed, 1760.

He is ſpoken of as a painter by Baſan, who informs us, that he reſided at Bruſſels, where he etched

The woman taken in adultery, half figures, a ſmall plate, length-ways, from Rubens.

The Virgin and Child, with Elizabeth and St. John; a ſmall upright plate, from the ſame painter.

The martyrdom of St. Laurence; a middling-ſized upright plate, from the ſame.

The parting of Venus and Adonis; a middling-ſized upright plate, length-ways, from the ſame.

AGOSTINO TASSI.

Born, 1580. Died,

He was a native of Bologna, and a diſciple of Paul Brill. He excelled in painting *landſcapes* and *ſea views*. We have ſome few etchings by him, executed in a very ſlight ſtyle. They are ſmall plates, length-ways, and repreſent *views at ſea*, *tempeſts* and *a ſhipwreck*.

V. TATORAC.

Flouriſhed, 1530.

He was, according to Papillon, a native of Paris, and a very indifferent engraver on wood. He executed, according to that author, one hundred and fifty cuts for *Ovid's Metamorphoſes* in octavo, publiſhed 1537; and an *annunciation for a prayer-book*, dated, 1530.

MELCHIOR TAVERNIER.

Flouriſhed, 1630.

He was an engraver and copper-plate printer to the king of France, as he himſelf informs us, by the inſcriptions upon his prints. He reſided at Paris, and was a publiſher, as well as an artiſt. His chief works as an engraver are *portraits*; but we have ſome ornaments, and other trifling ſubjects alſo by him, from his own inventions. They do not, however, confer any great honour upon him as an artiſt. To a large upright print, repreſenting *the ſtatue of Henry the Fourth of France, on horſeback*, is this inſcription, *Melchior Tavernier à Paris, graveur and imprimeir du Roy, pour les tailles-douces demeurant l'Iſle du Palais, ſur le Quay â l'eſpy d'or*, 1627.

RICHARD TAURINI.

Flouriſhed,

According to Papillon, he was a ſkilful engraver on wood, and the diſciple of Albert Durer. I am not acquainted with his works.

TELMAN VAN WESEL. See WESEL.

GIOVANNI TEMINI.

Flouriſhed,

This name, with the word *fecit* added to it, is affixed to a portrait of *Carlo Gonzales, duke of Mantua*; a middling-ſized upright oval plate, ſlightly etched, and retouched with the graver.

ANTHONY TEMPESTA.

Born, 1555. Died, 1630.

He was a native of Florence, and the diſciple of John Stradan. Few painters ever poſſeſſed greater fertility of invention than Tempeſta. He underſtood

derſtood the human figure, and drew correctly; but in a mannered ſtyle, which often wanted elegance. He ſucceeded well in hiſtorical ſubjects and landſcapes; but he had a peculiar genius for battles, cavalcades, huntings, and for deſigning all ſorts of animals. It is ſaid, that he did not regard ſo much the delicacy of colouring, as the lively expreſſion of thoſe things, which he repreſented. His ordinary reſidence was at Rome, where, in his younger days, he had performed ſeveral works, by the order of Pope Gregory XIII. in the apartments of the Vatican. His ſtyle of etching is bold and free; the lights are kept broad upon the ſingle figures; but they want maſſing to produce a general effect. Many fine parts occur in his deſigns, and groups of figures, compoſed with much grandeur. But his draperies are ſeldom well choſen; and the heads of his female figures are not ſo beautiful as might be wiſhed; which defect, together with a dark, coarſe appearance, too frequently prevalent in his etchings, renders them unpleaſing to the common eye. Artiſts, however, in general, know that the works of Tempeſta are well worthy of a very cloſe examination.

The number of etchings by Tempeſta, according to Florent le Comte, amount to upwards of 1800, excluſive of a very great number, engraved by other maſters from his deſigns. As they are by no means uncommon, I ſhall ſpecify the few following only, in a general way:

A ſet of middling-ſized plates, length-ways, taken from the Old Teſtament, and commonly known by the appellation of *Tempeſta's Bible.*

The hiſtory of the ſeven twin brothers; a ſet of forty ſmall plates, length-ways.

A ſet of 150 prints, taken from *Ovid's Metamorphoſes*; ſmall plates, length-ways.

A variety of other different ſets of *horſes*, and other *animals*, *huntings*, *cavalcades*, *ornaments*, &c.

See the marks, adopted by this maſter, copied on the plate at the end of the volume.

DOMENICO TEMPESTA.

Born, 1652. Died,

A Florentine artiſt. He was the diſciple of Robert Nanteuil, and of Girard Edelinck. After having viſited moſt kingdoms in Europe, he returned to his own country, and was employed by Coſmo, the Great Duke of Florence. We have by him a ſet of portraits of *the Electors Palatine.*

PETER TEMPESTA. See MOLYN.

DAVID TENIERS THE YOUNGER.

Born, 1610. Died, 1694.

This celebrated painter was a native of Antwerp. He was the ſon of David Teniers the elder, and learned the firſt principles of painting from him; after which he became the diſciple of Adrian Brouwer, and com-

pleted his ſtudies in the ſchool of Rubens. His excellence lay in painting landſcapes, converſations, and ſubjects taken from low life. And the vaſt prices which are given for his pictures are a ſufficient proof of the high eſtimation they are held in, which, however, is by no means ſuperior to their merit.

He etched, for his amuſement, a conſiderable number of plates, from his own compoſitions. Theſe etchings, generally ſpeaking, are by no means equal to what might have been expected from the hand of ſo great a maſter. The following are by him:

The village entertainment; a ſmall plate, length-ways.

The temptation of St. Anthony; a ſmall upright plate.

Dutch peaſants ſhooting at a mark; a ſmall plate, length-ways.

Three heads, apparently portraits, namely, *an old man with an hour glaſs*, *an old man playing on a flute*, and *a lady holding a flower*; ſmall upright plates.

The inſide of a cottage, with a dead calf hanging up, and a man with a woman ſtanding by the ſide of it; a ſmall plate, length-ways.

His mark is compoſed of a D. with a T. incloſed in it. See the plate of monograms at the end of the volume.

According to M. Heineken, David Teniers the elder etched ſome plates. It is probable he might; but I am at a loſs how to diſtinguiſh them from thoſe of the ſon.

H. TERASSON.

Flouriſhed,

He reſided in London, and engraved ſome plates of *inſects* very neatly; but in a ſtiff ſtyle.

AUGUSTIN TERWESTEN.

Born, 1649. Died, 1711.

He was born at the Hague; and, ſhewing an early diſpoſition for the arts, became the diſciple of Wieling; but completed his ſtudies in Italy. He died at Berlin, A. D. 1711, aged 62. He painted hiſtorical ſubjects and landſcapes with great ſucceſs. We have ſome few etchings by this artiſt, from his own compoſitions.

FRANCESCO TERZI.

Flouriſhed,

He was a native of Bergamo. We have, engraved by him, a ſet of portraits of the *Princes of the Houſe of Auſtria*.

PIETRO TESTA.

Born, 1611. Died, 1650.

He was born at Lucca; and from his youth manifeſted a violent inclination for the arts. In order to ſee the works of the great maſters at Rome, he travelled thither in a pilgrim's habit; and employed himſelf aſſiduouſly

aſſiduouſly in drawing from the *antique ſtatues*, *baſſo relievos*, and *ruins*, which he found in that city, and ſtudying after the moſt celebrated pictures. But, from the want of being properly known, his deſigns were but little attended to; and he was reduced to a moſt miſerable ſituation, having ſcarcely wherewithal to cover his nakedneſs. Sandrart diſcovered him drawing among the ruins, and compaſſionating his diſtreſs, took him to his houſe, and gave him both food and clothes. Nor did he ſtop here; for he employed him to draw ſeveral things in the Juſtinian gallery, and alſo recommended him to other maſters. He was, it ſeems, of a wild diſpoſition, and had a great diſlike to company; ſo that even his patron could ſeldom have much converſation with him. With all the talents, which Teſta poſſeſſed, he could not ſucceed in painting; his colouring was bad; and his outlines were hard and diſguſting. As a deſigner and an engraver, he is worthy of the higheſt commendation.

He drew with great taſte, and marked the extremities of his figures in a very maſterly manner. The characters of his heads are finely expreſſed, and the female faces are often very beautiful. When the extravagance of his fancy did not hurry him beyond the bounds of nature, his outlines are correct and elegant. The draperies of his female figures eſpecially are flowing and eaſy, and ſo contrived as to ſhow the form of the naked parts very diſtinctly. It muſt be owned, that, though many parts of his compoſitions are fine, and many of his figures graceful and elegant, yet theſe beauties are often obſcured by the introduction of ill choſen and awkward attitudes, by which the eye is offended. He ſeems to have paid little or no attention to the management of the chiaro-ſcuro. His lights are ſcattered, without forming any great maſſes; of courſe his prints can have little or no effect. With reſpect to his ſtyle of etching, it is free and maſterly, bearing ſome reſemblance to that of A. Tempeſta; but conſiderably improved. The works of Pietro Teſta ſhould be carefully examined by all young artiſts; for they will be ſure to find ſufficient reward for their labour. They have all the fire of the maſter in them, and prove the force of his imagination, and the fertility of his genius.

This great artiſt was drowned by accident, as is generally reported, reaching for his hat, which the wind had blown into the Tiber, as he ſat drawing upon the banks of that river; he unfortunately fell in, and could not regain the ſhore. Some have ſaid, that he drowned himſelf purpoſely, finding that his works did not meet with that reward, which they ſo juſtly deſerved.

The mark, which this artiſt often uſed, is copied on the plate at the end of the volume. The following are by him, engraved from his own deſigns:

The adoration of the wiſe men; a middling-ſized upright plate.

The biſhops interceding for a ceſſation of the plague; a ſmall upright plate.

The martyrdom of St. Eraſmus; the ſame.

Achilles dragging the body of Hector round the walls of Troy; a middling-ſized plate, length-ways.

The four ſeaſons of the year, with the twelve ſigns of the zodiac; large plates, length-ways: theſe are very fine.

Several large *bacchanals*, and *allegorical ſubjects*, &c.

GIOVANNI

GIOVANNI CESARE TESTA.

Flouriſhed, 1650.

He was the nephew of Pietro Teſta, mentioned in the preceding article. He imitated the ſtyle of etching, adopted by his uncle, with great ſucceſs; and engraved many of his deſigns. We have alſo by him a fine etching, repreſenting the *death of St. Jerome*; a large upright plate, from the famous picture of Dominichino, which was alſo engraved by Farjat and Jacomo Frey.

GIOVANNI BATISTA TESTANA.

Flouriſhed, 1670.

This artiſt appears to have been a native of Rome, where he chiefly reſided, and engraved ſeveral plates from the pictures of the maſters of the Roman ſchool.

GIOSEFFO TESTANA.

Flouriſhed, 1690.

He was probably a relation of the artiſt above-mentioned. He is ſaid to have been a native of Genoa. We have ſeveral engravings by him, particularly portraits; among which may be reckoned part of the plates for a work, entitled, *Effigies of the Cardinals now living*, publiſhed at Rome, 1680.

LOUIS TESTELIN.

Born, 1615. Died, 1655.

He was born at Paris, where he principally reſided; and in that city he died, A. D. 1655, aged 40 years. He was the diſciple of Simon Vouet, and is ſpoken of as a painter with much commendation. The following etchings are by him:

The Iſraelites receiving the manna; a middling-ſized plate, length-ways, from N. Pouſſin.

A ſet of ſmall plates, repreſenting *children playing*, from his own compoſitions; and ſeveral *vignettes*, for a book written by his brother Henry Teſtelin, entitled, *Sentiments of the moſt ſkilful Painters upon the Practice of Painting*.

JOHN CHRISTOPHER TEUCHER.

Flouriſhed, 1750.

This artiſt was a native of Germany; but he reſided chiefly in France, where he engraved a plate, called the *Virgin of the Roſe*, from Parmigiano, for the collection of prints, from the pictures in the Dreſden gallery.

ROBERT THACKER.

Flouriſhed, 1670.

By this artiſt, who calls himſelf *deſigner to the king*, we have a large print, engraved on four plates, repreſenting the *cathedral church at Saliſbury*.

JACOB GOTTLIEB THELOTT.

Flouriſhed, 1730.

He engraved part of the plates for a work, entitled, *Repreſentation des Animaux de la Menagerie de Prince Eugene*, publiſhed 1734; or, *the Repreſentation of the Animals in the Menagery of Prince Eugene*, conſiſting of birds, beaſts, &c. They are large plates, length-ways, executed entirely with the graver, in a neat, but ſtiff ſtyle. His name is alſo affixed to ſeveral *portraits*, and among others, to that of *Guido Pattin, M. D.* of Paris.

THEODORE.

Flouriſhed, 1670.

He was the diſciple of Franceſco Mill or Millee, and excelled in painting of landſcapes. We have the following etchings by him, from the deſigns of his tutor, namely, ſix large *landſcapes*, length-ways; thirty middling-ſized *landſcapes*, length-ways; ſix *landſcapes* in circles.

A. THEODORE.

Flouriſhed, 1636.

The name of this artiſt is affixed, as the deſigner and engraver, to a middling-ſized plate, length-ways, repreſenting *a proceſſion in Holland*, etched and retouched with the graver, in a ſtyle bearing ſome reſemblance to that of Hollar. The figures, though not well deſigned, are, by no means, badly executed. It is dated, 1636.

BENOIT THISBOUST.

Flouriſhed, 1679.

A native of France, and an engraver of no great note. He worked with the graver only, in a ſlight, open ſtyle, ſomething reſembling that of Mellan; but his prints are defective in taſte, or correctneſs of drawing. We have by him *the life of St. Turribius*, contained on thirty-four very ſmall upright plates, excluſive of the *frontiſpiece*, from J. Bapt. Gaetano. They are publiſhed at Rome, A. D. 1679, with this title, *Vita beati Turribii, Archiepiſcopi Limani in Indiis.*

ALEXANDER THIELE.

Flouriſhed, 1726.

He appears to have been a landſcape painter, but of no great eminence, as far as one can judge from his etchings. They are executed in a very ſlight, heavy ſtyle; and conſiſt of *views in Saxony*, engraved from drawings made by himſelf. They are middling-ſized plates, length-ways, and dated 1726.

BARON DE THIERS.

Flouriſhed, 1760.

This nobleman, according to Baſan, was a great lover of the arts, and for

for his amuſement, he etched ſome few plates of *landſcapes*, and *ſmall ſubjects*, from Boucher.

MOSES THIM.

Flouriſhed, 1613.

This engraver reſided at Wittenberg, and at Altenburg, as the inſcriptions upon his prints ſeem to indicate. He marked his engravings with the initials, M. T. ſometimes ſeparate, and ſometimes joined together, in the manner expreſſed upon the plate at the end of the volume; and uſually added the date, 1613.

CHRISTIAN RAYMOND THOMAN.

Flouriſhed, 1730.

He engraved ſeveral of the plates for the collection of prints, from the antique marbles, preſerved in the Royal Gallery at Dreſden.

JOHN THOMAS.

Flouriſhed,

A Flemiſh painter of the laſt century. He etched ſeveral plates in a ſpirited, bold ſtyle; and, among them, may be reckoned the following: *A ſatyr attempting to force a ſhepherdeſs*; a ſmall upright plate, without the name of the painter, or of the engraver. A ſubject compoſed of *ſix figures, three men and three women*; one of the former is playing upon the bagpipes; a middling-ſized plate, length-ways. Certain perſons, ſays Baſan, have attributed the invention of theſe two prints to Rubens; but, without the leaſt foundation.

PHILIP THOMASSIN.

Flouriſhed, 1600.

This artiſt was a native of France; but he reſided the greater part of his life at Rome, where he died. Thomaſſin, it ſeems, was not without his domeſtic troubles. He had married a handſome wife, of whom he appears to have been jealous; for when Callot was with him to learn the management of the graver, he was diſpleaſed at liberties which paſſed between him and the lady, and for that cauſe, quarrelled with his ſcholar, who thereupon quitted his houſe.

Thomaſſin ſeems to have formed his manner of engraving upon the works of Cornelius Cort, or Cherubin Albert; and indeed it is very poſſible, that he might actually ſtudy under the directions of the latter. He worked with the graver only, in a ſlight but clear and firm ſtyle. There is, however, a ſtiffneſs in the execution, which, being rendered more viſible by the total want of effect in his prints, gives them a harſh, unfiniſhed appearance. His drawing is rather mannered, than abſolutely incorrect; and the heads, with the other extremities of his figures, are ſeldom finely marked.

marked. He engraved a great number of prints, and, among them, the following:

A nativity; a middling-ſized upright plate, from Ventura Salembeni.

The wiſe men's offering; a large upright plate, arched at the top, from F. Zuccheri.

The preſentation of Chriſt in the temple; a large upright plate, after F. Barroccio.

An allegorical ſubject, relating to the redemption of mankind; the ſame, from G. Vaſari.

The Muſes dancing; a large print, length-ways, on two plates, from Baldaſſare Peruzzi.

He alſo engraved from F. Salviati, J. Baſan, Raphael, Andrea del Sarto, and a variety of other maſters.

SIMON THOMASSIN.

Flouriſhed, 1680.

This artiſt was a native of France, and a deſcendant of the ſame family with the Philip Thomaſſin, mentioned in the preceding article. He learned the principles of drawing and engraving in his own country, and was afterwards ſent to Rome, and ſtudied in the academy, founded by the French King for the uſe of young artiſts, who went for improvement from France to Italy. He worked with the graver alone; and his ſtyle of engraving is exceedingly neat and clear, but too equally ſo, by which means the beauty of the effect is diminiſhed, and his prints acquire a heavy laboured appearance, indicating the efforts of patience rather than the animated exertions of an exalted genius. His drawing is executed in a mannered ſtyle, though, upon the whole, it is not incorrect; but the extremities of the figures are not marked with that lightneſs and freedom, which diſtinguiſh the hand of a great maſter. We have by him,

The transfiguration of Chriſt; a large upright plate, from Raphael, dated 1680. C. Cort, N. Dorigny, and ſeveral other artiſts, engraved from this picture.

A ſet of *medals of great perſonages in France*; in folio, dated 1696. In the inſcriptions upon theſe plates he ſtyles himſelf, *Sculptor Regis*.

The ſtatues and other *ſculptures*, which ornament the palace and the gardens at Verſailles.

Alſo a conſiderable number of *portraits*, many of them exceedingly well engraved.

HENRY SIMON THOMASSIN.

Born, 1688. Died, 1741.

He was the ſon of Simon Thomaſſin, mentioned in the preceding article, and was born at Paris. Baſan ſays of him, that he ſurpaſſed his father in the art of engraving; but I am not altogether of his opinion. The works of the ſon ſeem to me to be full as rough and unharmonious, as thoſe of the father are neat and laboured. With reſpect to correctneſs of outline, or knowledge of the human figure, the ſon certainly is not ſuperior to the

father. He died at Paris, A. D. 1741, aged 53. I ſhall mention the following engravings only by this artiſt:

The ſong of the Virgin; a large upright plate, from Jouvenet.

Coriolanus overcome by the ſolicitations of his wife and family; a large plate, length-ways, from Le Foſſe.

The peſt at Marſeilles; a very large plate, length-ways, from J. F. de Troy.

Naked women ſurpriſed by ſatyrs; a large plate, length-ways, from L. Sylveſtre.

Æneas and Dido; the ſame, from Anthony Coypel.

He alſo engraved ſeveral plates for the Crozat cabinet; ſome *portraits*, and a variety of other ſubjects, from different painters.

R. THOMPSON.

Born, Died, 1693.

He was a printſeller in London, and publiſhed a conſiderable number of portraits in mezzotinto; ſome of which are ſuppoſed to have been executed by himſelf; they are, however, very indifferent.

SIR JAMES THORNHILL.

Born, 1676. Died, 1732.

He was a native of Derbyſhire, and a very celebrated painter of hiſtory, architecture, and portraits. His beſt performances are in the hoſpital at Greenwich, the palace of Hampton Court, and the cupola of St. Paul's Cathedral.

Theſe are abundantly ſufficient to convince poſterity of the extenſiveneſs of his genius, and the goodneſs of his taſte. He was honoured with knighthood by Queen Ann, and afterwards elected Member of the Houſe of Commons. We have ſeveral bold, but ſlight etchings by this maſter; and, among them, *Adam and Eve*, a middling-ſized plate, length-ways.

JOHN JAMES THOURNEYZER.

Flouriſhed, 1680.

This artiſt was a native of Baſil in Switzerland. He worked with the graver only, in a manner bearing ſome reſemblance to that of F. de Poilly; but the imitation is not very ſucceſsfully made. We have ſeveral frontiſpieces by this engraver, and a conſiderable number of portraits; among which may be reckoned, *Louis the XIVth, when young, ſupported by Minerva and Apollo*; a ſmall plate in quarto. He alſo executed ſeveral of the plates for the publication, by Catherine Patin, of engravings from ſelect pictures, in folio, publiſhed 1691. See his mark, compoſed of an H. and a T. in the plate at the end of the volume. The H, I ſuppoſe, ſtanding for Hans or John; for he often ſigned his plates in this manner, *H. Thourneyzer*, omitting entirely the initial for his ſecond baptiſmal name.

JOHN

JOHN THUFEL, or TEUFEL.

Flouriſhed, 1570.

He was a native of Saxony, and an engraver on wood. According to profeſſor Chriſt, he marked his plates with the initials, I. T. F. the F. as uſual ſtanding for *fecit*.

THEODORE VAN THULDEN, or TULDEN.

Born, 1607. Died, 1676.

He was a native of Bois le Duc, and became the diſciple of Rubens, whoſe ſtyle of painting he imitated; and was conſidered as one of the beſt artiſts of that ſchool. Rubens was ſo much pleaſed with his performances, that he employed him as an aſſiſtant, in the grand undertaking of the Luxembourg gallery. He painted large and ſmall pictures with equal ſucceſs; and his works are ſpoken of with great commendation. He etched a conſiderable number of plates, in a clear, determined, but ſlight ſtyle. With reſpect to his drawing, it is far from being correct, and ſo mannered, that we may eaſily trace the ſame hand, though working from very different maſters. The following etchings are by him:

The life of St. John of Matha, on twenty-four ſmall plates, from the pictures painted by himſelf, in the choir of the church of the Mathurins at Paris, publiſhed 1633.

The hiſtory of Ulyſſes, on 58 ſmall plates, length-ways, from the pictures of Primaticcio at Fontainbleau, publiſhed 1640.

The deſcription of the entry of Ferdinand, the Cardinal infant, into the town of Antwerp, from Rubens, on ſeveral plates.

He uſually marked his plates with the initials, T. v. T.

TIBALDI. See PELLEGRINO.

V. VAN TIENEN.

Flouriſhed.

A very indifferent artiſt, by whom we have ſome few etchings not worth particularizing.

GIOVANNI BATISTA TIEPOLO.

Flouriſhed, 1750.

He was a native of Venice, and an hiſtorical painter of ſome eminence. We have ſeveral etchings by him, executed in a very ſuperior ſtyle, exceedingly neat, and with great taſte, correctneſs, and ſpirit. I ſhall mention the following:

The wiſe men's offering; a middling-ſized upright plate, from his own compoſition. This is generally eſteemed as his *chef d'œuvre*.

A ſet of *fancy ſubjects*; conſiſting of twenty-four plates, in quarto, from the ſame.

Another ſet of *fancy ſubjects*, conſiſting of ten plates, ſmaller than the foregoing.

GIOVANNI DOMENICO TIEPOLO.

Flouriſhed, 1760.

He was the ſon of the artiſt, mentioned in the preceding article, and he learned from his father the principles of drawing and painting. He alſo amuſed himſelf with the point, as ſucceſsfully as his father had done, and imitated, in ſome degree, the ſtyle of Caſtiglione. We have by him,

A ſet of twenty-ſeven ſmall plates, length-ways, repreſenting *the flight of the holy family into Egypt*, from his own deſigns.

A ſet of *twenty-ſix heads*; the ſame, from the ſame.

The hiſtory of Chriſt's paſſion; on fourteen ſmall upright plates, from the ſame.

Several *devotional ſubjects*, from the deſigns of his father.

LORENZO TIEPOLO, brother to the foregoing artiſt, was alſo a painter, and etched from the deſigns of his father.

JOHN CHARLES VAN TILL.

Flouriſhed, 1644.

A very indifferent engraver of portraits and book-plates. His name is affixed to a ſlight, incorrect etching of *Ferdinand Talientſchger, repreſented as a buſt crowned by Minerva*, from M. Merian. He ſigns his name in this manner, John Carl. van Till, and adds the date, 1644.

JOHN BAPTIST TILLART.

Flouriſhed, 1760.

A modern French engraver, who reſided at Paris, and etched ſeveral plates of *national dreſſes, repreſenting the Savoyards and Ruſſians*, from St. Aubin, Le Prince, &c.

A. M. TINGHIUS.

Flouriſhed, 1760.

He engraved the great *temptation of St. Anthony*, by Callot; from the original drawing by that maſter.

LORENZO TINTI.

Flouriſhed, 1650.

He was a native of Bologna, and an engraver. We have many prints by him; and, among them, the repreſentations of the *pompous funeral of Francis I. duke of Modena*. He alſo engraved from the pictures of the celebrated maſters of the Bologna ſchool, and from thoſe of Elizabeth Sirani.

TINTORET. See ROBUSTI.

ANTONIO TISCHLER.

Flouriſhed, 1750.

He engraved ſeveral of the plates for the collection of prints, taken from the pictures in the cabinet of Count de Bruhl.

TITIAN. See VECELLI.

POMPILIO TITO.

Flouriſhed, 1685.

This engraver reſided at Rome, and marked his plates, according to profeſſor Chriſt, with the initials, P. T. with the date, 1685.

J. TOBIN.

Flouriſhed, 1770.

He was a native of England, and etched ſeveral ſmall plates of *landſcapes*, from H. Grim. We have alſo ſome few ſmall tinted plates by him, from Both, Oſtade, and other painters.

PIETRO TODESCHI.

Flouriſhed,

The name of an obſcure and very indifferent engraver. It is affixed to ſeveral *ſea views*, ſmall plates, length-ways, executed chiefly with the graver.

TOLOSANO. See BARON.

LUCA TOMOLIUS.

Flouriſhed,

A name affixed to a ſmall upright portrait of *F. Lælius Conteſino*, executed entirely with the graver, in a ſtiff, coarſe ſtyle.

W. H. TOMS.

Flouriſhed, 1740.

An engraver of architecture and perſpective views. He reſided in London. We have, however, ſeveral other ſubjects by him; alſo ſome *book-plates*, and a few *portraits*, among which may be reckoned the portrait of *Sir Philip Percival*, after Vandyck.

FLAMMINIO TORRE.

Born, 1621. Died, 1661.

He was a native of Bologna. He learned the firſt principles of hiſtorical painting from Cavedone, and completed his ſtudies in the ſchool of Guido.

His

His greateſt excellence was in copying the pictures of the moſt celebrated maſters; which he did in ſuch an exact manner, as to render it nearly impoſſible to diſtinguiſh the copy from the original. He etched ſeveral plates, and, among them, the following:

The Virgin and child, accompanied by St. Francis and St. Jerom, a middling-ſized upright plate, from Lodovico Carracci. *The patron ſaints of the town of Bologna*; a large upright plate, from Guido. *Pan conquered by Love*; a ſmall upright plate, from Agoſtino Carracci.

FRANCOIS TORTEBAT.

Flouriſhed, 1660.

He was a native of France, and ſon-in-law to Simon Vouet, the painter. He etched ſeveral plates in a rough, ſlight ſtyle, reſembling that of Michael Dorigny; but his drawing has not ſo much of the manneriſt. There is great ſpirit in the etchings of Tortebat, and frequently a very good effect. The following are by him: *The anatomical figures of John de Calcar. St. Louis carried into heaven by angels*; a middling-ſized upright plate, from Vouet. He alſo engraved from Annibale Carracci and other maſters.

J. TORTOREL.

Flouriſhed, 1570.

He was a native of France, and engraved on wood and on copper. He aſſiſted J. Perriſſim in the execution of a ſet of twenty-four large plates, length-ways, repreſenting *the war of the Huguenots*. They are very coarſely engraved; but not without ſome ſpirit. Thoſe by Tortorel are not altogether ſo well, as thoſe by Perriſſim.

T. TOSS.

Flouriſhed,

This name is affixed to a free, ſpirited etching, repreſenting *the adoration of the ſhepherds*, from C. Hochfield; a ſmall upright plate.

ELIZABETH CLAIRE TOURNAY, THE WIFE OF TARDIEU.

SEE THE ARTICLE TARDIEU.

TOURNHEIZER. See THOURNEYZER.

ROBERT TOURNIER.

Born, 1676. Died, 1752.

This artiſt was a native of Caen. He reſided at Paris, and engraved a conſiderable number of prints. Several of the plates for the architectal work, by Antoine Deſgodetz, entitled, *Les Edifices Antiques de Rome*, are

by him. He alſo engraved a ſet of *vaſes*, from Charles Errard, and ſeveral *madonas*, from Guido.

FRANCO TRAMAZINO.

Flouriſhed,

He engraved, according to Florent le Comte, a ſolemn entry into the city of Rome, which that author ſpeaks of as a ſcarce print.

PETER CHARLES TREMOLLIERE.

Born, 1703. Died, 1739.

He was a native of Cholet in Poictou. He was the diſciple of John Baptiſt Vanloo, from whoſe ſchool he went to Italy, and completed his ſtudies from the works of the moſt celebrated painters. The French authors ſpeak of this artiſt with the warmeſt commendations, affirming that he poſſeſſed every requiſite to form the great maſter. He invented with great facility, and united grandeur with elegance, in his compoſitions. He alſo drew correctly, and manifeſted his taſte, by a judicious choice of graceful attitudes for his deſigns. He died in the flower of his age, at the time great expectations were formed in his favour. He etched ſeveral plates of *ſtudies*, from Wateau, and deſigned to have engraved a ſet of prints, from his own pictures of *the ſeven ſacraments*; but was prevented by death, when only two of them were finiſhed.

ANTONIO DA TRENTO.

Flouriſhed, 1550.

He was a native of Italy, and became the diſciple of Parmigiano, from whom, according to ſome authors, he learned the art of engraving on wood, in the manner diſtinguiſhed by the appellation of chiaro-ſcuro. It is very certain, that he engraved ſeveral of the deſigns of Parmigiano; but it is more probable, that he learned the art from Ugo de Carpi, to whom the firſt invention of it is generally attributed. I have ſpoken at large of this ſpecies of engraving, in the Eſſay on the Riſe and Progreſs of Engraving on Wood, at the beginning of the preſent volume. Trento was a man of abilities. There is great ſpirit in his prints; but they are extremely ſlight. He commonly uſed three ſeparate blocks for one print. Upon the firſt he cut the outlines; the ſecond was for the dark ſhadows; and the laſt for the lighter tint. The following are by him:

The beheading of St. Peter and St. Paul; a large print, length-ways, from Parmigiano. *The Tiburtinian Sybil ſhowing the Virgin Mary, with the infant Chriſt in her lap, to the Emperor Auguſtus*; the ſame. *Pſyche ſaluted by the people with the honours of divinity*; an octagon print, from the ſame.

TREVETHAN.

Flouriſhed,

He is mentioned by Sanderſon as an engraver; but his works are not ſpecified. He is perhaps the ſame artiſt with the following.

WILLIAM TREVILLIAN.

Flouriſhed, 1650.

This name is affixed to a portrait of *Oliver Cromwell's porter*.

MARTIN TREU.

Flouriſhed, 1540.

He was a native of Germany, and may properly be ranked among the little maſters. He was contemporary with John Sebald Beham and Henry Aldegrever; and, according to the uſual cuſtom of that time, worked from his own deſigns. His prints prove him to have been a man of genius. His compoſitions are little, if any thing, inferior to thoſe of his two contemporaries; but they are not executed with that clearneſs and preciſion, with reſpect to the engraving, nor ſo correctly drawn. He appears to have ſtudied with attention the works of Lucas of Leyden, and, in ſome degree, to have frequently imitated them. He uſually marked his plates with an M. and a T. joined together, in the manner expreſſed upon the plate of monograms, at the end of the volume. Sometimes he inſcribed them with the initials, M. T. ſeparate from each other, and commonly added the date. I ſhall mention only by him, a ſet of ſix ſmall plates, lengthways, which may properly be called the *progreſs of the prodigal*, dated from 1541 to 1543. Theſe deſigns might probably give the firſt hint to Hogarth of the *rake's progreſs*: the hero of both ſets out with a plentiful fortune, and periſhes miſerably at laſt. *Two figures playing on muſical inſtruments*; a ſmall upright plate, with a variety of other ſubjects moral and emblematical, ornaments, &c.

ANTONIO DE TRICIS.

Flouriſhed,

The name of this painter is affixed to a ſlight, incorrect etching, from a compoſition of his own.

TRINGHAM.

Flouriſhed, 1750.

He engraved the portrait of the *Reverend Samuel Clarke*, and ſeveral *book-plates*, &c.

TRONCHON.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral prints, from N. Coypel and other maſters.

HANS,

HANS, or JOHN TROSCHEL.

Flouriſhed, 1620.

He was a native of Nuremberg, and the diſciple of Peter Iſſelburg. When he quitted his maſter he went to Italy, and ſtudied under Franceſco Villamene. The advantages, which he had the opportunity of receiving by his journey, from the inſtruction of that great maſter, do not appear to have been attended with ſucceſs. We ſee in the works of Troſchel, a laboured neatneſs, but great deficiency of taſte and correctneſs of drawing. We have by him, many *emblematical ſubjects*, from various Italian painters; alſo *frontiſpieces* and other *book-plates*, with ſeveral *portraits*. I ſhall mention only, the portrait of *Fortunius Licetus*, *Philoſoph.* a ſmall upright plate. He is ſaid to have frequently marked his engravings with an H. and a T. joined together, in the manner expreſſed upon the plate of monograms at the end of the volume; but the *little landſcapes*, marked with this monogram, mentioned by profeſſor Chriſt, do not appear to be in his ſtyle of engraving.

P. TROSCHEL.

Flouriſhed, 1650.

He was a native of Nuremberg, and probably of the ſame family with the preceding artiſt. He ſeems to have worked entirely for the bookſellers. I have ſeen ſeveral *frontiſpieces* by him, executed with the graver only; but they have no kind of merit to recommend them to the public notice. He often marked his plates with the initials, P. T. without writing his name at length.

JAQUES TROSCHEL is mentioned as an engraver by profeſſor Chriſt, who gives us the initials I. T. F. for his mark. He was probably a relation of the two laſt mentioned engravers.

ANDREA TROST.

Flouriſhed, 1680.

He was a native of Carniola, and an engraver. He marked his plates, according to profeſſor Chriſt, with a monogram, compoſed of an A. and a T. joined together. See the plate of monograms at the end of the volume.

C. TROST, a name affixed to ſeveral portraits, and, among others, to the following:

Renier Adrianz; a ſmall upright plate. *Charlotte Janz*, the ſame.

ANTHONY TROUVAIN.

Flouriſhed, 1700.

A native of France. He handled the graver with great ſucceſs, and worked in a very neat, and ſometimes a pleaſing ſtyle. We have by him, *The ſalutation of the Virgin Mary*, a large plate, length-ways, from Carlo Vanloo. *The marriage of the Queen Mary of Medicis to Henry the Fourth*,

and *the minority of Louis XIII.* from the pictures, by Rubens, in the Luxembourg gallery. *Silenus drunken, ſurpriſed by two ſhepherds*; a middling-ſized print, length-ways, from Anthony Coypel. This plate was etched by Chateau. We have alſo many *portraits* by Trouvain; ſeveral of which are worthy of the collector's notice.

JOHN VAN TROYEN.

Flouriſhed, 1660.

He was a native of the Low Countries. We have by him ſeveral coarſe, incorrect etchings, very ſlightly executed, from the pictures of the Italian maſters, collected by David Teniers. This collection of prints is uſually known by the name of the gallery of Teniers.

TRUCHI.

Flouriſhed, 1730.

He was a native of France; but reſided latterly in England, where he died ſome years ſince. He aſſiſted Benoit in engraving a ſet of twelve middling-ſized plates, length-ways; the ſubjects of which were taken from the novel of Pamela, by Higmore.

D. TSCHERNINGK.

Flouriſhed, 1639.

By this engraver we have ſeveral *frontiſpieces*, and other *book-plates*, executed entirely with the graver, in a ſtyle that does him no ſort of credit.

JOHN TSCHERNING, another engraver, probably of the ſame family, by whom we have ſeveral neat *portraits*, from Andrew Tſcherning. They manifeſt, however, his induſtry, rather than his taſte,

IL TODESCO

Flouriſhed,

Or, as he is called in French, *le Tudeſque*, of whom the authors, both French and Italian, ſpeak ſo vaguely, was, I preſume, one of the very ancient German engravers, whoſe monogram is unknown. Some indeed have confounded the artiſt, to whom they give this name, with Iſrael van Mecheln and Martin Schoen.

TULDEN. See THULDEN.

M. TUSCHER.

Flouriſhed, 1743.

He was a painter, and, as far as one can judge from a ſingle etching, a man of no mean abilities. I have ſeen by him *a theatrical ſcene*, from a compoſition

compoſition of his own, ſlightly etched, but in a very ſpirited ſtyle: it is dated, 1743.

BARTOLOMEO TUTIANI.

Flouriſhed,

He is ſaid to have been an engraver on wood, who marked his prints with the Gothic monogram, copied upon the plate at the end of the volume.

MARTIN TYROFF.

Flouriſhed,

He was a native of Nuremberg, and engraved a conſiderable number of portraits, which he executed in a very neat manner. I ſhall mention only that of *Charles a Linne*, architect to the king of Sweden.

TYRRAL.

Flouriſhed, 1580.

He is mentioned as an engraver by Ames, and other authors; but I am not acquainted with any of his works.

MICHAEL TYSON.

Flouriſhed, 1770.

This gentleman was educated for the church, and was fellow of Bennet College, Cambridge. He amuſed himſelf with the pencil, and with the point. We have ſeveral etchings by his hand, particularly the portrait of *Archbiſhop Parker*, an half figure, in an oval, octavo, taken from an illumination, by T. Berg, in a manuſcript preſerved in the library of Bennet College. This bears ſo ſtrong a reſemblance, in every particular, to the portrait of that prelate, engraved by Remigius Hogenbergh, that there is great reaſon to ſuppoſe they were both engraved from the ſame painting. The portrait of *Sir William Paulet*, a very ſmall upright plate, from an old picture; the painter of which is unknown. *Jane Shore*, from an original picture at King's College, Cambridge, a ſmall half ſheet in quarto, &c.

V.

J. VANDER VAART.

Born, 1647. Died, 1721.

A Native of Harleim. He learned the principles of painting from the elder Wyck; but did not confine himſelf to landſcapes. He painted portraits and ſtill life, with great ſucceſs, and particularly excelled in the repreſentation of *partridges* and *dead game*. He came into England, A. D. 1674, and was employed by Wiſſing to paint draperies. It is ſaid, that, in old Devonſhire houſe, he painted *a violin* againſt a door, which deceived every body He reſided in Covent-Garden, where he died of a fever, A. D. 1721, aged. 74, and was buried in the right iſle of St. Paul's church in that pariſh. He was a man of very amiable character.

We have ſome few mezzotintos by this artiſt, conſiſting of *portraits*, partly done from his own paintings, and partly from thoſe of Wiſſing, I ſhall mention one of the latter only, namely, *Charles the Second of England*, in an oval, a half ſheet print. Vander Vaart's portraits have little to recommend them. It is, however, ſome addition to his honour, that he taught John Smith the art of ſcraping in mezzotinto.

VAENIUS. See VEEN.

ANN MARY VAJANI.

Flouriſhed, 1650.

This lady engraved, at Rome, part of the plates for the *Juſtinian gallery*, publiſhed in that city, in two large folio volumes.

WALLERANT VAILLANT.

Born, 1623. Died, 1677.

He was a native of Liſle, and the diſciple of Eraſmus Quellin. He applied himſelf chiefly to portrait painting, and met with very great encouragement; for having painted the portrait of the Emperor Leopold very ſucceſsfully, his buſineſs increaſed ſo rapidly, that he gained a plentiful income. He accompanied the Mareſchal de Grammont into France, where in four years he completed his fortune. It appears, that he was in England, and came with Prince Rupert, from whom he learned the art of ſcraping in mezzotinto. He made ſome conſiderable improvement in it; but at laſt the grounds of his plates were indifferently laid, and the lights uneven,

uneven, especially when they were much scraped. Vaillant died at Amsterdam, A. D. 1677, aged 54 years. We have by him several half sheet prints, namely, his own *portrait*; that of his *wife*; a curious print of his *family*; and the head of *Frobenius* the printer, from Holbein. Basan also attributes to him many other plates: as, *the temptation of St. Anthony*, a small upright plate, from Procaccini; *the prodigal son*, from Gerards; *Judith*, and *Jael*, from Laireſſe, &c. He engraved from a variety of other painters.

BERNARD VAILLANT.

Born, 1625.

This artist was born at Ryssel, and was brother to Wallerant Vaillant, mentioned in the preceding article. He painted portraits in crayons, by which he acquired considerable reputation. We have several portraits by him, in mezzotinto; and, among them, the following: *Paul Dusoul*, from W. Vaillant. *John Lingelbach the painter*, from Schwartz, &c. Professor Christ attributes also to him the mezzotinto prints, marked with these initials, B. V. F.

D U V A L.

Flourished, 1650.

He was a native of France, and an engraver on wood. Papillon speaks of him with very great commendation, for the neatness and delicacy of his work: affirming that his reputation was so extensive, that he was strongly solicited by the connoisseurs of Germany, Italy, England, Scotland, Ireland, Flanders, and Holland, to visit those kingdoms, but without success. To this extravagant elogium he adds, "I believe, that Duval could not draw; for he scarcely ever engraved, but from the designs of Jaques Stella, and Noel Cochin." The same author speaks of twenty prints by this master, for the miraculous history of *Notre Dame de Liesse*, which are highly esteemed.

Marc Duval, apparently another artist of the same family. This name is affixed to a small plate, length-ways, representing the *woman taken in adultery*, three quarter figures, from his own design. It is executed entirely with the graver, in a neat, but dry and tasteless style. The expression of the heads is tolerably well preserved; but the other extremities are heavy and bad. The letters of the name, together with the initial F. for *fecit*, are reversed upon the plate.

GERARD VALCK.

Flourished, 1680.

He was a native of Holland, and first lived servant with Blooteling; but he afterwards married his sister, and appears to have been in partnership with him. He came with his brother-in-law into England, and returned with him again. He worked some time for David Loggan; and he also assisted

ſiſted Peter Schenck in publiſhing the large *Dutch Atlas*, in two volumes, folio, 1683.

He engraved and ſcraped in mezzotinto; but his works in both ſtyles are by no means valuable; either with reſpect to the drawing or the execution. *Bathſheba at the bath*, a middling-ſized upright plate, from B. Graat, is by him. We have alſo many portraits; and, among them, that of the *Dutcheſs of Mazarin* is looked upon as his beſt.

PETER VALCK, or VALK.

Flouriſhed,

He was probably of the ſame family with the preceding artiſt. We have by him, *Time and Truth*; a middling-ſized upright plate, copied from a print by Philip Galle, and rather larger than the original. He imitated the ſtyle of Galle, and not unſucceſsfully.

JOHN VALDOR.

Flouriſhed, 1620.

He was a native of Liege; but he reſided chiefly in France, and probably was the diſciple of Thomas de Leu. Valdor does not appear to have been a man of ſuperior genius. He wanted that animation, which is neceſſary to form the great artiſt; inſtead of which, he ſubſtituted a painful, laborious attention to the neatneſs and preciſion of the mechanical part of his plates; and in this point of view he has ſucceeded wonderfully. I have ſeen a ſmall upright plate by him, repreſenting the head of *St. Ignatius*, the face of which is ſo neatly executed, that the dots, which blend the lights with the ſhadows, are hardly perceptible to the naked eye. We have ſeveral *devotional ſubjects* by him; figures of *ſaints*; and a part of the plates for a book, entitled, *the Triumph of Louis the juſt*, printed at Paris, 1638; all of them from his own compoſitions.

Le Comte mentions ſome *landſcapes* by this artiſt, in the ſtyle of Hollar. All the works I have ſeen by Valdor are executed with the graver only. I rather ſuſpect ſome miſtake in this paſſage, becauſe he afterwards ſpeaks of this artiſt again, and ſays, *Valdor a fait quelques paiſages dans ſon gout*, in his own taſte, or rather ſtyle, and this may poſſibly be true.

GIACOMO VALESIO, or VALEGGIUS.

Flouriſhed, 1574.

He was a native of Verona, as the inſcriptions upon his prints inform us. He worked with the graver only, in a ſtyle greatly reſembling that of Cornelius Cort; but not very ſucceſsfully. The outlines of his figures are exceedingly incorrect, and the extremities are badly marked. I have ſeen by him, *St. Michael overcoming the evil ſpirits*; a middling-ſized upright plate, from Paolo Veroneſe, dated 1574.

FRAN-

FRANCESCO VALESIO or VALEGGIUS.

Flouriſhed, 1620.

He was probably of the ſame family with the preceding artiſt. Le Comte ſpeaks of him as a painter. It is certain that he engraved much from his own compoſitions; but, as far as one can judge by his prints, he does not appear to have been endowed with ſuperior talents. He worked with the graver only, in a neat, but ſtiff ſtyle. His plates are not, however, entirely devoid of merit. He engraved many *frontiſpieces* and *book-plates*. The greateſt work I have ſeen by him is, *a ſet of hermits*, for a book, entitled, *Illuſtrium Anachoretarum Elogia*, written by Jacobus Cavacius, a Benedictine monk. It is in quarto, and was publiſhed at Venice, 1612. If the date on the *frontiſpiece* to the works of Spigelius, in folio, publiſhed at Amſterdam, be genuine, and affixed by this artiſt in 1645, he continued to engrave a long time. The *anatomical* figures in this book appear to be all executed by the ſame perſon, who ſigns his name, Francſ. Valeſius; but I do not believe, that they are the work of Franceſco Valeſio mentioned above; becauſe they are very badly engraved, and greatly inferior to the *hermits* above-mentioned, to which the collector is referred. Le Comte calls him Giovanni Franceſco Valeſio, in one place, and informs us, that he engraved ſeveral *portraits*, and alſo worked from the deſigns of Peter Faccini, &c.

GIOVANNI LUIGI VALESIO.

Flouriſhed,

This artiſt is ſaid to have been a native of Bologna, and a pupil of the Carracci. He etched ſeveral plates from his own compoſitions, in a coarſe, dark ſtyle: among them are the following: *the Virgin, with the infant Chriſt ſeated upon her lap*; a ſmall upright plate. *Venus threatening Cupid*; and *Venus chaſtizing Cupid*, its companion; two ſmall upright plates. He engraved alſo many *emblematical* and *allegorical deſigns*, *frontiſpieces* for books, and other *ornamental plates*; ſome of which he marked with a monogram, compoſed of an L. a V. an A. and a ſmall o; or a V. and an L. with the ſmall o. only. Papillon ſays, he engraved on wood. It is certain, that there are ſeveral wood cuts, marked with the ſame monogram; but it is doubtful, whether they are by Valeſio or not.

WILLIAM VALET, or VALLET.

Flouriſhed, 1680.

He was a native of France; and, having learned the principles of drawing and engraving in his own country, probably in the ſchool of Francois Poilly, he went to Italy, and reſided ſome time at Rome to complete his ſtudies. He afterwards returned to France, where he died. He worked with the graver only; and his ſtyle reſembles that of Poilly, in ſome degree; but his prints are deficient in every requiſite, when compared with thoſe of that great maſter. The following are by him:

A holy family; a middling-ſized upright plate, from Raphael. Pitau engraved the ſame picture.

A holy family, from Guido; a middling-ſized plate, nearly ſquare. C. Bloemart alſo engraved from this picture.

The wiſe men's offering, from N. Pouſſin; a large plate, length-ways.

The aſſumption of the Virgin; a ſmall upright plate, from J. Mille, engraved whilſt he reſided at Rome.

He engraved alſo from Titian, Romanelli, Dominichino, A. Carracci, and other painters. We have beſides ſeveral *portraits* by him, ſome of them from drawings, made by himſelf, from the life, and otherwiſe.

WARNER VAN VALKERT.

Flouriſhed, 1610.

He was a native of Holland, and a painter. He etched ſeveral plates from his own deſigns. They are executed in a bold, ſpirited ſtyle; but very incorrectly drawn. The two following are by him: *The good Samaritan*; a middling-ſized plate, length-ways. *Venus ſleeping, ſurpriſed by two ſatyrs*; the ſame, dated 1612.

Baſan, in the Supplement to his Dictionary of Engravers, mentions WILLEM VAN WALKERT; making a change in the firſt letter of the family name. He etched, ſays that author, from his own compoſitions; particularly a ſmall plate, length-ways, dated 1612, repreſenting *an old man and woman, ſeated at a table, with a figure of Death, who gives his hand to the old man.* I apprehend there is ſome miſtake with reſpect to the latter name; and that they are both the ſame artiſt.

ALESSANDRO VALLÆO

Flouriſhed, 1610.

To an indifferent emblematical figure of *Rhetoric*, attempted in the ſtyle of Cornelius Cort, is this inſcription affixed, *Alexandro Vallæo Barroducæo ſculpt. et excuſſi.* This may perhaps be one of the figures, which Alexander Vallee, ſo called by Florent le Comte, is ſaid to have engraved, with eighteen others, repreſenting the *decorations and rejoicings made at Metz*, at the time of the entry of Henry of France. The reſt were executed by Abraham Faber, and publiſhed 1610.

SIMON VALLEE.

Flouriſhed, 1720.

He was a native of France, and a diſciple of the elder Drevet. He did not immediately follow the ſtyle of his maſter; but united the point with the graver in the execution of his plates, with no ſmall ſhare of taſte and judgment. His drawing, in general, is not incorrect; but the extremities are ſometimes rather heavy and undetermined. The following may be reckoned among his beſt prints:

St. John

St. John in the deſert; a middling-ſized upright plate, from Raphael.

The reſurrection of Lazarus; the ſame, from Jerom Mutian.

Chriſt carrying the croſs; the ſame, arched at top, from Andrea Sacchi.

The death of the Virgin; a middling-ſized upright plate, from Michael Angelo Caravaggio.

Moſes found by Pharoah's daughter; the ſame, from Franceſco Romanelli.

All theſe plates are for the collection of prints, known by the name of the *Crozat cabinet*.

The triumph of Venus; the ſame, from F. de Troy. He engraved alſo from Caze, Rigaud, and other maſters.

JOHN VALLEE is ſaid alſo to have engraved many *portraits*. I am not acquainted with his works.

THE CHEVALIER DE VALLORY.

Flouriſhed, 1760.

This gentleman was a lover of the arts; and for his amuſement he etched ſeveral *landſcapes*, and other *ſmall ſubjects*, from Boucher.

V A N.

VAN, VON, VAN DE, VANDEN, and VANDER, are only articles prepoſed to the Dutch, Flemiſh, and German names; and are equivalent to DE, DU, DE LA, in the French. Therefore, when a name is preceded by any of theſe articles, it muſt be referred to, under its proper initial letter, as, VAN DYCK under DYCK, VANDEN BORCHT under BORCHT, VANDER BANCK under BANCK, &c.

FRANCESCO VANNI.

Born, 1653. Died, 1610.

He was a native of Siena, and a very celebrated hiſtorical painter. He was firſt the ſcholar of Salimbini, afterwards of Paſſarotti, and, at laſt, of Giovanni de Vecchia. By the inſtructions of theſe maſters, and his own ſtudies, he arrived at a very high degree of perfection. We have by him three ſmall etchings. The ſpirit, beauty, and correctneſs of drawing, which appear in theſe admirable prints, make us lament, that his amuſements with the point were not more extenſive. They are as follows: *The ecſtatic viſion of St. Francis*; the ſaint is repreſented as a half figure, and an angel appears in the clouds, playing upon a violin; a ſmall upright plate. Agoſtino Carracci engraved from this deſign, with ſome variations. The beautiful drawing, which is found in this print, cannot be too much admired. *Saint Catherine of Siena receiving the Stigmatics*; a very ſmall upright plate. *The Virgin*, a half figure, looking at the infant Chriſt, who is ſleeping before her; the ſame. Peter de Jode engraved from this deſign.

GIOVANNI BATISTA VANNI.

Born, Died, 1660.

He was a native of Piſa, and ſtudied painting under ſeveral maſters. He died at Florence, 1660. We have the following etchings by him, which are executed in a ſlight, ſpirited ſtyle; but the outlines of his figures are very incorrect, and the heads, with the other extremities, paſſed over too haſtily; ſo that much of the expreſſion and beauty of the maſters he worked from is totally loſt. I ſhall mention the following only: The *cupola* of the cathedral at Parma, painted by Correggio. *The marriage of Cana in Galilee*; a large print, length-ways, on two plates, from Paolo Veroneſe. This is, in my opinion, his maſter-piece, and really has great merit: it is dated, 1637.

JOHN VARDY.

Flouriſhed, 1749.

An Engliſh artiſt, by whom we have a very neat, ſpirited print, repreſenting the *Gothic-hall, at Hampton-Court.*

GAETANO VASCELLINI.

Flouriſhed,

A native of Italy, and a very indifferent engraver of portraits.

FILIPPO VASCONI.

Flouriſhed,

He engraved many plates of *views in and about Venice*, in large folio, publiſhed 1720.

VANDER VAST.

Flouriſhed,

A name affixed to ſome ſpirited etchings of *landſcapes*, which prove him to have been a man of genius.

J. C. LE VASSEUR.

Flouriſhed, 1760.

A modern French engraver, by whom we have *the continence of Scipio*; a large plate, length-ways, from le Moine. *The triumph of Venus*; from the ſame, from Boucher. He alſo engraved from A. Krauſe, Mettay, Dietricy, and other maſters.

ROBERT VAUGHAN.

Flouriſhed, 1650.

He was a native of England, and one of thoſe indifferent engravers, whoſe labours were confined to the ornamenting (if ſuch a word may be properly uſed upon the occaſion) of books. We know little of his life; but Vertue informs us, from Aſhmole's manuſcript, that, during the interregnum, he engraved a print of *Charles the Second*; to which he added ſo offenſive an inſcription, that an accuſation was preferred againſt him for it,

after the reſtoration; but of what conſequence it was to Vaughan, we are not told. I ſhall ſpecify the few following only by this engraver: The prints for *Norton's Ordinal.* The portrait of *Sir John Wynn of Gwedur*; a large whole ſheet print. *Edward Terry*, Rector of Greenford; ſaid to be the beſt by Vaughan, with a date, which is 1655. He engraved alſo ſeveral plates of monuments and other antiquities.

There is a print of *Robert Devereux*, Earl of Eſſex, general of the parliament, which Ames mentions as by J. Vaughan. The honourable Mr. Walpole ſuppoſes this may have been an error of the preſs; if not, he adds, that it might have been the brother of Robert Vaughan. It is probably a miſtake; unleſs deſigned for a G. and then it might have been engraved by the following artiſt, who frequently put his baptiſmal name in Latin.

WILLIAM VAUGHAN.

Flouriſhed, 1660.

He was probably a relation of Robert Vaughan, mentioned above; but of what proximity, I have not been able to diſcover. In point of merit, there is but little difference between the two artiſts. We have by this engraver three prints for a ſmall folio pamphlet, deſcribing the *ſufferings of Sir William Dick of Braid*, which are very ſcarce. Alſo a ſet of ſmall plates of *animals*, from Barlow, conſiſting of thirteen plates, excluſive of the title, which runs thus, *a Book of ſuch Beaſts, as are moſt uſeful for drawing, graving, or armes painting and chaſeing, deſigned by F. Barlow, and engraved by William Vaughan*, 1664.

VAUQUER.

Flouriſhed,

He was a native of France, and probably a goldſmith. He engraved, from his own deſigns, two or more ſets of *flowers* and *ornamental foliage*, which he calls, *livres de fleurs, propres pour orfeures et graveurs.* They are ſmall upright plates, and very neatly executed, with the graver only.

VAUMANS. See WAUMANS.

LUCAS VAN UDEN.

Born, 1595. Died, 1660.

He was a native of Antwerp, and a very celebrated landſcape painter. He ſtudied aſſiduouſly from nature, and arrived at ſuch a degree of perfection, that Rubens admired his ſtyle of colouring, and frequently employed him to paint the back-grounds to his pictures. Van Uden's paintings are juſtly held in very high eſtimation. He amuſed himſelf with the point, and we have ſeveral etchings by him, in a ſpirited and maſterly ſtyle; and, among them, a ſet of *landſcapes*, ſmall plates, length-ways, inſcribed, *Lucas Van Uden pinx. inv. et fec.* Theſe are his moſt finiſhed etchings.

Four ſmall *landſcapes*, length-ways, from Rubens. The firſt impreſſions of theſe plates are before the name of Rubens was inſerted. A *landſcape*, from Titian, into which is introduced the parable of the *good Samaritan*; a

middling-ſized plate, length-ways. He ſometimes marked his prints with the initials, L. V. V.

J. LE VEAU.

Flouriſhed, 1760.

A modern French engraver, by whom we have many very neat plates, which prove him to have been a man of genius. I ſhall mention only the following: Several ſmall *landſcapes*, from Vanderneer. *The view of Montſerrat*, from Vernet; a large plate, length-ways. *The caſcade of Tivoli*, and *the view of Puzzoli*, its companion; middling-ſized plates, length-ways, from Le Croix, &c.

TITIANO VECELLI.

Born, 1480. Died, 1576.

This celebrated artiſt was one of the greateſt painters that Italy ever produced. The beauty of his colouring is ſtill admired by the judges of painting; and his pictures are propoſed as the models for all young artiſts to form their taſte upon. The reputation of this great painter being ſo generally known, renders it unneceſſary for me to ſay any thing farther upon that ſubject. I ſhall only add, that he is reported to have engraved both on wood and on copper. It is difficult to underſtand how many engravings of both ſorts are attributed to him by Mr. Evelyn, who ſpeaks in a very vague manner upon the ſubject; and Papillon makes no ſcruple to write with confidence, though without proof. The only engravings on copper, which are aſcribed to him by the beſt judges of this matter, are ſeveral large *landſcapes*, length-ways, from his own compoſition, which are etched in a very ſlight, but ſpirited ſtyle, and are evidently the works of a painter; but, I think, the figures are not ſufficiently well done; at leaſt, they ſeem not to be equal to what one might expect from the hand of ſo great a maſter. One of the moſt remarkable of theſe prints is that, in which ſome cattle are repreſented coming to a brook, with the ſhepherd walking before them, playing upon his flute. On wood, we have a large upright print, repreſenting *a holy family, with St. Catherine and two angels*, called *the marriage of St. Catherine*. It is executed in a ſlight, but maſterly ſtyle; and, at the bottom, is this inſcription, TITIANUS VECELLIVS INVENTOR LINEAVIT.

The other engravings on wood, attributed to him, are the following:

The triumph of Faith, repreſented by a proceſſion of the patriarchs, prophets, evangeliſts, apoſtles, ſaints, martyrs, preceding and following our bleſſed Redeemer; a very long frieze, compoſed of eight or ten prints, dated 1505.

The deſtruction of Pharoah and his hoſt in the Red Sea; a very large print, length-ways, compoſed of ſix parts. This is very rough, and rudely cut, and by no means equal in merit to the *triumph of Faith*, which is a very maſterly performance. Papillon mentions the *deluge*, a large print, length-ways, in two ſheets, which he ſpeaks of as a very correct and admirable engraving. I have ſeen this print, and the very preciſion, which appears in the execution of the mechanical part, of which he boaſts ſo much, ſeems beſtowed

to me to make moſt againſt its being by Titian, who would ſcarcely have beſtowed ſo much time and labour, as muſt have been required to complete it in ſo neat and regular a manner.

A large monkey and two ſmaller ones, repreſented in the poſition of the antique ſtatue of the Laocoon and his two ſons, encompaſſed by two ſerpents; a large upright print. This, however, though a very ſpirited engraving, has all the appearance of being much more modern, than the other works attributed to this great maſter.

CESARE VECELLI.

Flouriſhed, 1590.

He was a younger brother to the celebrated Titian, and probably the engraver on wood of thoſe prints, attributed to that artiſt. We have by him a ſet of octavo prints, executed in a very ſpirited and maſterly ſtyle, from the deſigns of Titian, repreſenting *the ancient and modern dreſſes of various parts of the world*, publiſhed at Venice, 1590; but this moſt probably was not the firſt edition. The title runs thus: *De gli Habiti Antichi et Moderni di diverſe parte del mondo, Libri due fatti da Ceſare Vecellio.* To the ſecond edition, publiſhed 1664, it is more fully expreſſed as follows: *Raccolta di figure delineate dal gran Titiano, e da Ceſare Vecellio ſuo Fratello deligentemente intagliate.*

MARTIN VAN VEEN, called MARTIN HEMSKERCK.

Born, 1498. Died, 1574.

He was born at a village, named Hemſkerck, in Holland, from whence the appellation of Hemſkerck was given to him; but his family name was Veen. He learned the firſt principles of drawing from John Lucas, and of painting from John Schoreel. His firſt application was attended with little ſucceſs, and his genius was clouded by an appearance of natural dulneſs, which ſeemed to preclude all hope of his ever attaining to any reaſonable degree of perfection. However, by induſtry and ſtudy he maſtered thoſe obſtructions, and left behind him the character of a great maſter. He ſometimes amuſed himſelf with the point; but the etchings we have by him are ſuch as do him little credit. They are not only very indifferently executed, but incorrectly drawn; and the heads of the figures have neither beauty, character, nor expreſſion to recommend them. They are ſubjects taken from the ſcripture. I ſhall mention the following only:

Judah and Thamar; a ſmall upright plate, from his own compoſition.

The annunciation of the Virgin Mary; the ſame.

GILBERT VAN VEEN, or VENIUS.

Flouriſhed, 1580.

He was the brother of Otho Van Veen, or Venius, a celebrated painter of hiſtory and portraits. Otho was born at Leyden; and it is probable, that Gilbert was a native of the ſame place. He worked with the graver only,

in

in a ſtyle greatly reſembling that of Cornelius Cort. It is probable, that he went with his brother into Italy; for we have ſeveral engravings by him from the Italian maſters. In 1612, he reſided at Antwerp. His engravings are ſlight, but well drawn. The heads of his figures are well expreſſed; and the other extremities marked in a ſtyle that does him great honour. He engraved a very conſiderable number of plates, from the deſigns of his brother, which are chiefly emblematical ſubjects, in circles, namely, a ſet of prints, entitled, *the emblems of Horace*, in quarto, publiſhed at Antwerp, 1612. *The emblems of divine and prophane love*, the ſame. *The life of Sir Thomas d'Aquinas*, the ſame; all from the deſigns of his brother Otho. Among his detached prints may be reckoned the *four ſeaſons of the year*; middling-ſized plates, length-ways, from Raphael, dated 1589. *The meeting of Iſaac and Rebecca, and their marriage*; conſiſting of five plates, length-ways, from Balthaſar Parucci. *The ſalutation of the Virgin*; a large upright plate, from Baroccio, who etched the ſame ſubject himſelf. We have alſo ſeveral good *portraits* by this artiſt.

J. VEENHUYSEN.

Flouriſhed, 1656.

He was a native of Holland, and reſided at Amſterdam, where he engraved a ſet of *views of the public buildings of that city*, in ſmall folio. They are executed in a neat, ſlight ſtyle, without much taſte. The ſmall figures, with which they are ornamented, are not entirely deſtitute of merit. They were publiſhed at Amſterdam, A. D. 1656, with deſcriptions in French and Dutch.

J. S. VEGEL.

Flouriſhed,

An obſcure engraver of *frontiſpieces* and other *book-plates*, which he executed in ſo bad a ſtyle, that they do, by no means, merit notice.

VEIROTTER. See WEIROTTER.

UGO. See CARPI.

ESAIAS VANDER VELDT.

Born, 1590. Died,

He was a native of Holland, and excelled in painting *battles* and *landſcapes*. We have by him ſome few etchings of *landſcapes*, from his own deſigns. He often marked his plates with the initials of his name only. See the plate at the end of the volume.

JOHN VANDEN VELDT.

Flouriſhed, 1620.

He was a native of Holland, and of the ſame family with the preceding artiſt. He painted *landſcapes*, *battles*, *ſkirmiſhes*, and ſubjects of that kind, very

very ſucceſsfully; but perhaps he is beſt known by his excellent engravings, of which we have a conſiderable number. He worked in two different kinds of ſtyle, directly oppoſite to each other. The one was with the point; and his etchings, which are chiefly landſcapes, are bold and powerful; yet very free and determined. The lights are kept broad and clear; but perhaps the ſhadows may, in ſome inſtances, want ſtrength; however, the hand of the ſkilful maſter is evident in all of them; and the ſmall figures, which are occaſionally introduced, prove the goodneſs of his taſte, by the ſpirited manner, in which they are executed. His other ſtyle of working was with the graver only, or with very little aſſiſtance from the point. Theſe prints are exceſſively neat and laboured, reſembling thoſe of Count Goudt. They conſiſt chiefly of *ſcenes by candlelight*, and ſuch ſubjects as require great depth of colour. Yet, with all the merit which they poſſeſs, they are not equal to the etchings; for whatever advantages may appear to be gained in neatneſs and colour, are loſt in want of ſpirit, lightneſs, and freedom. I ſhall mention the following prints by this great artiſt: and, firſt, his etchings.

The twelve months; twelve large plates, length-ways, from his own deſigns.

A ſet of ſix *landſcapes with ruins*; middling-ſized plates, length-ways, the ſame.

The four ſeaſons; large plates, length-ways, from Valck, dated 1617.

Theſe which follow are his more highly finiſhed prints:

The good Samaritan; a ſmall upright plate.

St. Francis kneeling, with a book and a ſkull before him; the ſame, from W. Van Boons.

The mountebank expoſing his medicines; without any painter's name; a middling-ſized upright plate, nearly ſquare.

An old woman frying pancakes, with boys eating them; a ſmall upright plate.

The ſorcereſs; a ſmall plate, length-ways, which is eſteemed as his *chef d'œuvre*.

We have alſo ſeveral fine *portraits* by him, from Franc, Hals, and other painters.

ADRIAN VANDEN VELDT.

Born, 1639. Died, 1672.

He was the nephew of John Vanden Veldt, mentioned above, and was born at Amſterdam. He became the diſciple of Wynant's, and painted *landſcapes*, *animals*, and *hiſtorical ſubjects*, with great ſucceſs. His pictures are very highly eſteemed; not only for the agreeableneſs of the compoſitions, but for the beauty and ſweetneſs of the colouring. He amuſed himſelf with the point; and the following ſlight, but ſpirited etchings are by him:

Three ſmall plates, length-ways, repreſenting *cows feeding*.

Another

Another ſet of ten plates, the ſame, repreſenting *cows and other domeſtic animals*, with a *bull* at the title. Three plates of *ſheep*; the ſame. *A return from hunting*; the ſame. *An inn*; the ſame. A large *landſcape*; length-ways.

A ſmall *landſcape*, length-ways, with hiſtorical figures. This is much more rare than the preceding.

JOHN VELDNER.

Flouriſhed, 1480.

He was a native of Germany, and publiſhed, A. D. 1483, an edition of the book, entitled, *Speculum Humanæ Salvationis*, tranſlated into the German language; for which, it is ſuppoſed, he engraved on wood the rude cuts, with which it is embelliſhed. This book is ſpoken of in the Eſſay on the ancient engravings on wood, at the beginning of the preſent volume.

GIULIO CESARE VENENTI.

Flouriſhed,

He was a native of Bologna, and a lover of the arts. For his amuſement he etched ſeveral plates, from the pictures of various maſters. They are executed in a very ſlight ſtyle; but are not without merit. I ſhall mention only the *virgin of the roſe*; a ſmall upright plate, from Parmigiano. A *landſcape*, from An. Carracci; a large plate, length-ways. See the mark adopted by this maſter, compoſed of a G. a C. and a V. on the plate of monograms, at the end of the volume.

VENETIANO. See MUSIS.

NICOLLO VENIER.

Flouriſhed,

He engraved a ſet of twelve plates, repreſenting the *months*, from Baſan. They are executed with the graver only; but in a ſtiff, cold ſtyle.

VENIUS. See VEEN.

GIOVANNI FRANCESCO VENTURINA.

Flouriſhed, 1700.

He was a native of Italy, and reſided at Rome. He engraved in a neat, pleaſing ſtyle; and we have a conſiderable number of prints by him. I ſhall mention only, *Diana and her nymphs ſporting*, from Dominichino. A ſet of *bird's eye views of palaces and gardens in and about Rome*. A ſet of *fountains*, from Roſe of Tivoli, being a continuation of the fountains in Rome, engraved by Falda. He alſo worked from Polydora Carravaggio and other painters.

J. JA-

J. JACOBUS VER, or VERONESE. See CARAGLIO.

DARIUS VERAT.

Flouriſhed,

To a ſlight, incorrect etching of two women, half lengths, one of which is combing her hair, is this inſcription affixed, *Alex. Verat pinx. Darius filius ſculp.* It is a ſmall upright plate.

P. VERBEECK.

Flouriſhed, 1620.

He was a native of Holland, and engraved ſeveral plates, in a ſtyle reſembling that of Rembrandt, many of which are, by no means, badly executed. The following are by him: *Eſau ſelling his birth-right*; a ſmall upright plate. *A king ſeated upon his throne, with a man kneeling before him*, the ſame. *A ſhepherd ſeated at the foot of a tree*, a ſmall plate, length-ways.

VAN BRUGGEN, or VANDER BRUGGEN. See BRUGGEN.

THEODORE VERCRUYS, or VERKRUYS.

Flouriſhed, 1730.

This artiſt was alſo called by the Italians DELLA CROCE. He was a native of Flanders; but he reſided a conſiderable time in Italy, and particularly at Florence. He engraved ſeveral of the plates for the collection of prints, from the pictures of the great duke of Florence. He afterwards went to Rome, and was employed in that city.

Among other prints executed by him, while he remained there, was a middling-ſized upright plate of *St. Francis kneeling*, from Carlo Maratti. The manner of engraving, adopted by this artiſt, is ſufficiently neat, but it wants force. His drawing is not abſolutely incorrect; but he did not properly attend to the ſtyle of the maſters, whoſe pictures he engraved after.

JOHN VERKOLIE.

Born, 1650. Died, 1693.

He was born at Amſterdam, and became the diſciple of John Lievens. He painted *hiſtorical ſubjects*, *portraits*, and *converſations*, with ſucceſs. His portraits eſpecially are much commended. He amuſed himſelf with ſcraping in mezzotinto, an art then lately diſcovered; and the prints, which he produced, are much ſuperior to what one would have expected, at ſo early a period. He died at Delft, A. D. 1693, aged 43. The following mezzotintos are by him.

Venus and Adonis; a middling-ſized upright plate, companion to *Cephalus and Procris*, engraved by Broedelet, from Gerard Hoet.

Diana and Caliſta; the ſame, from T. Netſcher, companion to *a ſhepherd and ſhepherdeſs*, by G. Valck, from C. Netſcher.

The dutcheſs of Mazarin, a ſmall half ſheet, in an oval, from Lely, dated 1680.

Several other *portraits*, and different ſubjects, from various maſters.

NICHOLAS VERKOLIE.

Born, 1673. Died, 1746.

He was the ſon of John Verkolie, mentioned above. He was born at Delft, and inſtructed by his father in the principles of drawing and painting. He ſucceeded in hiſtorical ſubjects and portraits. He was alſo famous for his drawings in Indian Ink, which he finiſhed with great accuracy. He engraved in mezzotinto, having probably learned the ſecret from his father; and he ſurpaſſed him conſiderably in the execution of his plates; among which are the following:

A holy family; a middling-ſized upright plate, from Adrian Vander Werff.

Diana and Endymion; a middling-ſized upright plate, from Netſcher.

Bacchus and Ariadne, its companion, from the ſame.

An entertainment in a garden; a middling-ſized plate, length-ways, after J. B. Wenins. This is conſidered as his *chef d'œuvre*.

The portrait of *John Peter Van Zomer, a connoiſſeur, holding a print in his hand*; a ſmall upright plate, from A. Boonen. Some few impreſſions were taken from this plate, without the print, which is held by Van Zomer; but theſe are exceedingly rare.

The portrait of *Bernard Picart*; a half ſheet print, from Nattier.

Several other *portraits*, and different ſubjects, from Girard Douw, Schalken, Wouvermans, &c.

CORNELIUS VERMEULEN.

Flouriſhed, 1690.

He was a native of Antwerp, at which city he principally reſided. He worked with the graver only; and his prints are executed in a very neat and clear ſtyle. His *portraits* are the beſt part of his engravings; for he did not draw the human figure correctly enough to undertake hiſtorical ſubjects, with great ſucceſs. I ſhall ſelect the few following only, from the works of Vermeulen, namely:

The Queen Mary de Medicis eſcaping from the city of Blois; a middling-ſized upright plate, from a picture by Rubens, painted in the Luxembourg gallery.

The portrait of *Mary de Taſſis*, the ſame, after Vandyck.

The portrait of *Vander Borcht*, the painter; the ſame, from H. Rigaud.

He alſo engraved from Largilliere, Dominichino, Vander Werff, Guido, V. Vien, De Troy, &c.

ANDREA VEROCCHIO.

Born, 1432. Died, 1488.

He was a native of Florence, and ſeems to have been a man of univerſal genius.

genius. He was a ſculptor of ſome eminence, and executed ſeveral curious works in gold. He was alſo an architect, and a painter. His compoſitions are much commended; but his manner of colouring was dry and unpleaſing. He had the honour of being tutor to Pietro Perugino, and to the celebrated Leonardo da Vinci. Verocchio is further ſpoken of as a ſkilful geometrician, a muſician, and an engraver; but unfortunately his engravings, if any of them yet remain, are unknown to us, for want of proper marks, by which they might be diſtinguiſhed.

HENRY VERSCHURING.

Born, 1627. Died, 1690.

He was a native of Gorcum, and the diſciple of Dirick Govertz, whoſe ſchool he left, to ſtudy under John Both. He painted *battles, ſkirmiſhes*, and ſuch kind of ſubjects, with ſucceſs. We have by him many ſlight etchings, from his own compoſitions.

J. VERSTRAELIN.

Flouriſhed, 1620.

We have by him a middling-ſized print, length-ways, repreſenting *Maurice, Prince of Orange*, lying dead, ſurrounded by his officers and guards. In the fore-ground *two children are depicted, holding his atchievement.* It is coarſely engraved, from a deſign of Adrian Vander Venne. This print is very ſcarce, which is nearly all that can be ſaid in its favour.

GEORGE VERTUE.

Born, 1684. Died, 1756.

He was born in the pariſh of St. Martin's in the Fields; and, at the age of thirteen, was placed with a maſter, who engraved arms on plate. This perſon being obliged to leave the kingdom, by the time Vertue had been between three and four years with him, the latter returned to his parents.

He then ſtudied drawing carefully for two years, and afterwards became the pupil of Michael Vandergucht, with whom he remained three years more.

He firſt began, upon his own account, to engrave for books; and was recommended to the protection of Sir Godfrey Kneller. He was afterwards employed by Lord Somers, who rewarded him generouſly; and by his induſtry he ſupported his mother, who was left a widow with ſeveral children.

In the year 1711, he attended the academy, then firſt inſtituted by Kneller, and drew there ſeveral years. At this time he engraved a head of *George the Firſt*, from Kneller, which met with a rapid ſale, and was ſhewn at court. He then engraved the portrait of the *prince* and *princeſs*, by which means he extended his buſineſs.

Vertue drew in water colours, and confined himſelf chiefly to ancient pictures, which he copied, with the intention of engraving them. In the year 1718, he began to collect the materials for *The Lives of the Engliſh*

Artiſts, and ſpared no pains to make drawings of their portraits, wherever he could meet with them; and he went into many parts of England to ſearch after them, and alſo to procure copies from antiquities of all kinds. His manuſcript collections, relating to the artiſts, came into the hands of the honourable Mr. Walpole, who has obliged the public by reviſing and publiſhing them. The work is well known, and abounds with many very curious and intereſting particulars. Robert Harley, Earl of Oxford, was a great encourager of this artiſt; ſo alſo was Heneage Finch, Earl of Winchelſea, whoſe portrait Vertue painted and engraved, the Earl being then preſident of the Society of Antiquaries. In the year 1711, Vertue was appointed engraver to that ſociety. The Univerſity of Oxford employed him alſo to engrave their almanacks.

Our artiſt was at laſt recommended to the Prince of Wales, by whom he was employed to collect prints, and make catalogues. The Prince alſo bought many of Vertue's paintings in miniature, and of his prints. He died July 24, 1756; and was buried in the cloiſters of Weſtminſter Abbey, leaving his widow behind him, who ſurvived him twenty years.

Such is the ſketch of the life of one of the moſt induſtrious artiſts that England ever produced; to whoſe labours we owe the preſervation of many valuable antiquities. His works are exceedingly numerous, and by no means uncommon, conſiſting of *portraits*, *copies from ancient pictures*, and *antiquities of all kinds* It will be needleſs, therefore, for me to particularize any of them. The honourable Mr. Walpole has given the public a complete liſt of them, at the end of the catalogue of engravers, with a much fuller account of his life, from whence this ſketch is taken.

VESPASIANO. See STRADA.

UHLICH.

Flouriſhed, 1719.

An engraver of no note, who reſided at Leipſic. His name is affixed to the portrait of *John Melchior Jacob*; half length, dated 1719, from a deſign of his own. It is ſufficiently neat, but ſtiff, and incorrectly drawn.

ALESANDRO DELLA VIA.

Flouriſhed, 1730.

A Venetian engraver, whoſe works do him very little credit. I ſhall particularize only, *the Virgin and Child, accompanied by St. Sebaſtian and other ſaints*; from Paolo Veroneſe. He alſo engraved ſeveral *portraits*, which are equally indifferent.

Agostino A. Via, of Verona. The name of this artiſt is affixed to a print, repreſenting *Daniel in the lions den*; from Pietro da Cortona.

J. VAN

J. VAN VIANEN.

Flouriſhed, 1710.

He was a native of Holland, and many of his prints were publiſhed at Amſterdam, where he probably reſided. His works, which conſiſt chiefly of *frontiſpieces*, *book-plates*, and *portraits*, frequently from his own deſigns, are engraved neatly enough, but without any great taſte. Part of the plates for the folio bible, publiſhed at Amſterdam, 1720, are by him. Alſo a *machine for raiſing water*, inſerted in the ſecond volume of a work, entitled, *Suecia Antiqua et Hodierna*, publiſhed 1705. His name is ſometimes written *Viane* and *Vianei*.

FRANCESCO VICARO.

Flouriſhed,

This name is affixed to a ſet of neat etchings, very ſpiritedly executed, and in a painter's ſtyle. They are ſmall plates, length-ways, and repreſent *landſcapes with ruins*.

VICELLIO. See VECELLIO.

VICENTINO. See ROSSIGLIANI.

VICTORIA.

Flouriſhed,

To a middling-ſized upright print, repreſenting *the Virgin and Child in the clouds, with John the Baptiſt, St. Francis, and other holy perſonages below*, ſlightly etched, from Raphael, is this inſcription, *Vins. Victoria del. et ſculp.*

VICTORIO. See CLASSICUS.

ENEA VICO, or VICUS, or VIGHI.

Flouriſhed, 1550.

This artiſt was born at Parma, where hearing of the great reputation, which Marc Antonio Raimondi had acquired at Rome by his engravings, he went to that city, and became his pupil. Vico was a man of abilities; but he does not ſeem to have been endowed with patience enough, to have paid ſufficient attention to the mechanical part of the execution of his plates. He certainly underſtood the human figure exceedingly well; and, when he pleaſed, could draw correctly; but he ſeldom exerted himſelf in this particular; for which reaſon we frequently ſee the outlines of his figures very incorrect; the extremities heavy, and not well marked; and the proportion totally neglected. His engravings are neither ſo neat, nor ſo clear, as

thoſe by his maſter. Indeed Vico ſucceeded beſt, when he attempted a more open ſtyle; a good ſpecimen of which is, *a female figure, with her right arm extended, over which appears an owl flying in the air*, from Parmigiano: it is a half-ſheet print, and dated 1548.

Vico engraved on wood. I have never ſeen any more than one ſpecimen, and that is ſo well executed, that one can hardly ſuppoſe it to be his firſt attempt. It is the portrait of *Charles the Fifth, Emperor of Germany*, in an oval, ſurrounded by emblematical figures, compoſed with taſte, and very correctly drawn. It is cut with great care; and the hatchings, or imitations of ſtrokes, croſſed over each other, are well expreſſed. Upon a piece of a ruin, which ſerves as a tablet at the bottom, is this inſcription: INVENTVM SCVLPTVMQVE AB AENEA VICO PARMENSE, M.D.L.

When he did not ſign his name at length, he marked his plates with the initials Æ. V. ſometimes upon a tablet, and ſometimes without it; and uſually added the date. In ſome few inſtances he uſed E. V. without the A. being joined to the E.

I ſhall mention the following engravings on copper by this artiſt, whoſe prints are exceedingly numerous.

The army of Charles the Fifth paſſing the Elbe; from a compoſition of his own; a large upright plate, in an oval.

Vulcan with the Cyclops; a large plate, length-ways, the ſame.

The battle of the Amazons; a middling-ſized oval print, length-ways, the ſame, inſcribed, *Bellum Amazonum*, and dated 1543.

The ſalutation of the Virgin; a ſmall upright plate, from Titian.

Chriſt dead, and ſupported by Joſeph of Arimathea, with the Virgin, and three other female figures bewailing him; a middling-ſized upright plate, from Raphael.

Judith covering the head of Holophernes with a cloth; from Michael Angelo Buonorota, dated 1546.

The converſion of St. Paul, from F. Salviati; a large plate, length-ways.

The battle of the Lapithæ; a large plate, length-ways, from Roſſo.

Vulcan working at his forge, with Venus on the bed behind him, in a very indelicate attitude. In the firſt impreſſions of this plate, a figure of Mars was repreſented with Venus. This libidinous print was invented by Parmigiano: it is dated 1543.

The ſchool of Baccio Bandinelli, from a deſign by that maſter; a large plate, length-ways.

A ſet of fifty plates of *dreſſes of different nations.*

A ſet of *vaſes*, from the deſigns of Polidoro da Caravaggio; and ſeveral *portraits*, &c.

JOSEPH VIEN.

Flouriſhed, 1748.

He was a native of France, a painter, and profeſſor of painting to the Royal Academy at Paris. He etched a ſet of thirty ſmall plates, repreſenting the different habits of the *Turkiſh maſquerade*, given at Rome by

the penſionaries of the Royal Academy of France. Alſo *Lot and his daughters*; a middling-ſized plate, length-ways, from De Troy.

NICHOLAS VIENOT.

Flouriſhed, 1630.

A French artiſt, who imitated the ſtyle of engraving, adopted by Pontius, with great preciſion. We have by him the portraits of *Philip the Fourth, King of Spain, and Elizabeth of Bourbon, his Queen*, copied on a ſmaller ſcale, from the prints which Pontius engraved from Rubens. He alſo engraved from Pellerin, John Both, and other maſters.

CLAUDE VIGNON.

Born, Died, 1670.

He was born at Tours, and ſtudied painting. He followed firſt the ſtyle of Michael Angelo Carravaggio, and with ſucceſs; but afterwards he adopted a manner of his own, more expeditious, but leſs excellent. His pictures, though poſſeſſed of much merit, are exceedingly rough, and have an unfiniſhed appearance; for which reaſon they are not much ſought after by the connoiſſeurs. He died, A. D. 1670, at a very advanced age. We have ſeveral very ſpirited and maſterly etchings by this painter, which well deſerve the notice of the curious; and, among them, are the following, from his own deſigns:

A ſet of thirteen ſmall prints, taken from the *life of Chriſt*.

St. John in the deſert; a ſmall upright plate.

The aſſumption and coronation of the Virgin; a ſmall upright plate, inſcribed, *C. Vignon, ſculp. Romæ.*

Philip baptizing the eunuch; a ſmall upright plate.

PETER VILLAFRANCA.

Flouriſhed,

He engraved a head of *Frederic Ordez de Valais.*

G. R. VILLAIN.

Flouriſhed, 1760.

A modern French engraver, by whom we have the portrait of *M. Dufour de Ville-neuve*, lieutenant civil; a ſmall upright plate, from Mauperin.

FRANCESCO VILLAMENA.

Flouriſhed, 1600.

He was born at Aſſiſi, a city in Italy, under the pontificate of Pope Sextus V. He is ſaid to have learned the principles of drawing and painting before he came to Rome, where he reſided latterly, and completed his ſtudies.

ſtudies. It does not appear from what maſter he learned the art of engraving; but certainly his ſtyle is founded upon the works of Cornelius Cort, and his ſcholar, Agoſtino Caracci, with whom he was contemporary. Villamena drew well, and handled the graver with great facility. He adopted a bold, open manner of engraving. The effect he produced is clear, but not powerful; the lights are broad, but too equally diffuſed over the whole ſubject, which gives an unfiniſhed appearance to his beſt engravings. But this defect was common with all the artiſts of that age, and indeed the faults in Villamena's prints are abundantly repaid by the beauties with which they abound, particularly with reſpect to the expreſſion, and excellency of the drawing. The extremities of his figure, are alſo very finely marked. This artiſt engraved ſome few plates, almoſt entirely with ſingle ſtrokes, without any croſs ſtrokes laid upon them; and from them, Mellan, a celebrated French artiſt, might originally take the hint, which he afterwards ſo much improved upon.

Villamena's prints are very numerous. I can only notice the few following:

A holy family, with St. John, Elizabeth, and St. Ann; a middling-ſized upright plate, from Raphael, dated 1602. He repeated this ſubject; and the ſecond print is dated 1611.

Moſes ſhewing the brazen ſerpent to the Iſraelites, a middling-ſized upright plate, from F. Fenzoni.

The ſalutation of the Virgin; a large upright plate, from M. Arconio.

The preſentation in the temple; a middling-ſized plate, length-ways, from Paolo Veroneſe.

Chriſt taken from the croſs; a large upright plate, arched at top, from Barroccio.

St. Bruno with his companions, doing penance in the deſert; a large plate, length-ways, from Giovanni Lanfranco.

A ſet of *ſcripture hiſtories*, taken from the painting by Raphael, in the Vatican, commonly known by the name of Raphael's Bible.

St. Francis praying before a crucifix; a middling-ſized upright plate, from his own compoſition.

A ſet of ſix *groteſque figures*, one of which is *a beggar, accompanied by two children*; ſmall upright plates, from the ſame.

A man, angered by a crowd of people, fighting earneſtly in his own defence; a large print, length-ways, called *the boxers*, the ſame.

A middling-ſized plate, length-ways, in which is repreſented *John Alto*, called *the Antiquary, ſtanding in one of the ſtreets of the city of Rome*, the ſame.

Several *portraits*, and a variety of other ſubjects, from moſt of the great Italian painters.

He uſually inſcribed his name at length upon his plates; ſometimes he ſubſtituted the initials F. V. F. and ſometimes he uſed a monogram, which is copied upon the plate at the end of the volume.

A DE VILLE.

Flouriſhed,

This name is affixed to an *architectal frontiſpiece,* in folio, ornamented with figures, which are very incorrectly drawn, and ſlightly etched, from a deſign of his own.

VAN VILSTEREN.

Flouriſhed,

He was a native of Holland, and an engraver of portraits in mezzotinto. I ſhall mention only the portrait of *Bikker, a bourgermaſter,* by him.

HUBERT VINCENT.

Flouriſhed, 1691.

He was a native of Italy, and reſided at Rome, where he engraved *the judgment of Paris,* from Paolo Veroneſe, and ſome few of the plates for the collection of prints, publiſhed by Catherine Patin; all of which are very badly done.

VINCENT.

Flouriſhed,

He was, according to Baſan, an engraver in mezzotinto; but his works are not ſpecified.

ANTONIO VINCENTINI.

Flouriſhed, 1742.

He was a native of Italy, and the diſciple of Antonio Pelegrini. He is ſpoken of as an architect and an engraver. We have by him ſeveral *views of Venice,* partly from his own deſigns, and partly from thoſe of Antonio Canal.

ANDREA VINCENTINO.

Born, 1539. Died, 1614.

He was a native of Venice, and the diſciple of the younger Palma. According to Florent le Comte, he engraved *the entry of Henry the Third into Venice.*

LODOVICUS VINCENTINUS.

Flouriſhed, 1522.

He appears to have been a writing maſter, who reſided at Rome. He engraved on wood, *a book of writing,* ornamented with ſcroll work of various kinds. Papillon ſpeaks of theſe engravings, as being very neatly executed.

DAVID VINCKENBOOMS, or VINCBOOM.

Born, 1578. Died,

This celebrated landſcape painter was born at Mechlin, and learned from his father the principles of painting. He frequently ornamented his landſcapes with hiſtorical figures, which are deſigned with great ſpirit, and correctly drawn. He engraved ſome few plates of *landſcapes* from his own compoſitions, in which he might probably have been aſſiſted by Nicholas de Bruyn. See his mark, compoſed of a D. a V. and a B. upon the plate at the end of the volume.

R. VINKELES.

Flouriſhed,

He engraved ſeveral *portraits*; and, among others, *his own*, with thoſe of *J. Schmidt* and *J. Andrieſſen*; all upon the ſame plate.

VISPRE.

Flouriſhed, 1760.

He was a painter, and reſided ſome time in London; where, among other things, he engraved in mezzotinto, a portrait of the *Chevalier D'Eon*. Baſan tells us, that he alſo ſcraped the portrait of *Louis XV. and others of the royal family of France*, while he was in that country.

CORNELIUS VISSCHER.

Flouriſhed, 1640.

This juſtly celebrated artiſt was a native of Holland, and born ſoon after the commencement of the laſt century. He became the diſciple of Peter Soutman; but he did not imitate the ſtyle of his maſter. Viſſcher drew with great taſte, and the compoſitions, which he made for many of his engravings, are from his own deſigns, and ſufficiently prove the extenſiveneſs of his genius. His etchings and ſpirited and free; but his works with the graver muſt excite the admiration of any one, who carefully examines them. His mode of performance with that inſtrument was as ſingular, as the effect he produced was pictureſque and beautiful. His ſtrokes are clear and delicate, laid over the draperies and the back-ground, apparently juſt as the plate happened to lie before him, without any care or ſtudy, which way they ſhould turn the one upon the other; and he croſſed and recroſſed them, till ſuch time as they produced ſufficient colour. On the fleſh, indeed, he generally beſtowed particular attention; and the heads of his figures are finiſhed in a moſt excellent ſtyle, ſo as perfectly to preſerve the character and expreſſion, at the ſame time they demonſtrate the great command he had of the graver. Baſan very juſtly propoſes the works of this excellent artiſt, as the beſt models for young engravers to form their ſtudies upon. That author has given a complete catalogue of this maſter's works. I can only inſert the few following, which are reckoned among his moſt valuable prints:

The pancake woman; a middling-ſized upright plate, from his own compoſition. The beſt impreſſions of this plate are before the name of Clement de Jonghe was affixed to it; the ſecond, before that of John Viſſcher. It was afterwards retouched by Baſan; and the name of John Viſſcher eraſed; but the laſt impreſſions are eaſily diſtinguiſhed from the firſt.

The rat catcher; the ſame, from the ſame. The firſt impreſſions of this plate were taken before the addreſs of Clement de Jonghe was affixed to it.

The Bohemian woman, with three children, to one of which ſhe is giving the breaſt; the ſame, from the ſame. The name of Viſſcher, in the firſt impreſſions of this plate, is upon the margin at the bottom. It was afterwards obliterated to make room for the inſcription, and affixed at the upper part of the plate.

A boy holding a candle, and a girl with a mouſe trap, in which is a mouſe; a ſmall plate, length-ways, the ſame. This print is uſually known by the name of *the mouſe trap*.

A cat ſleeping upon a napkin; a very ſmall plate, length-ways, the ſame. This print is exceedingly rare.

A cat ſleeping with a rat before her; a ſmall plate, length-ways, the ſame. This print is by no means ſo ſcarce as the former.

Suſannah and the elders; a middling-ſized plate, length-ways, from Guido.

Chriſt carried to the tomb; a middling-ſized upright plate, from Tintoretto.

Achilles diſcovered by Ulyſſes at the court of Lycomedes; a large upright plate, from Rubens.

A man playing upon the violin, accompanied by five children; a middling-ſized upright plate, from A. Van Oſtade.

The attack of the convoy, the coach robbed, and the fair; three middling-ſized plates, length-ways, from Peter de Laer.

Eight *landſcapes*, from Berchem; middling-ſized plates, length-ways.

The buſt of a woman, with her hand upon her breaſt; a middling-ſized upright plate, thought to be from Parmigiano.

Many other ſubjects from Brouver and other maſters. Alſo a conſiderable number of excellent *portraits*, from his own drawings. I ſhall mention the following only:

A negro, a half figure, holding a bow and arrow in his hand; a middling-ſized upright plate.

Gellius de Bouma, miniſter of Zutphen; the ſame.

Andrea Deonyſzoon, called *the man with the piſtol*; becauſe a ſmall carbine or piſtol, with ſeveral locks of guns and other armory, appears in the back-ground; the ſame. This is the ſcarceſt of all Viſſcher's works, and a proof of it ſold at Mr. Blackburn's ſale, A. D. 1786, for nineteen pounds ten ſhillings.

JOHN VISSCHER.

Flouriſhed, 1650.

He was the brother of Cornelius Viſſcher, mentioned in the preceding

article. He is ſpoken of as a painter, as well as an engraver. It was, however, by the latter occupation, that he acquired the great fame, which is ſo juſtly given to him. He worked conſiderably more with the point, than his brother; and his etchings are executed in a ſingular and pictureſque ſtyle; ſo as to produce an harmonious and beautiful effect. The freedom of execution, and the excellent drawing, which appear in his prints, render them exceedingly valuable. His works, from Berchem eſpecially, are admirable, and ſhow the abilities of this great artiſt to the utmoſt advantage. The following engravings are among his moſt eſtimable productions.

Several peaſants dancing in a cottage; a large upright plate, from Berchem, called *Berchem's ball.*

Several admirable *landſcapes, enriched with figures and animals, of various ſizes*, from the ſame painter.

Several large *landſcapes*, length-ways, with *figures and animals*, from Philip Wouvermans.

A ſet of eight prints of *figures and animals*, from K. du Jardin.

A dance of peaſants; a middling-ſized upright plate, from Oſtade.

A drunken man putting his hand upon the boſom of a woman; the ſame, from the ſame.

Several excellent *portraits*, and a variety of other ſubjects, from Brouver, Van Moort, and other maſters.

NICHOLAS JOHN VISSCHER.

Flouriſhed, 1600.

He was an engraver and a printſeller, and of the ſame family with the preceding artiſts. We have by him a great number of excellent etchings, executed in a free, maſterly ſtyle, but never highly finiſhed; *ſmall landſcapes with figures and animals*, and *views*, he particularly excelled in. Many of them are from drawings of his own, and prove him to have been a man of great genius. They are very numerous, and of various kinds; it will therefore be as difficult, as it would be uſeleſs, to ſpecify them particularly. His cypher, compoſed of a C. an I. and a V. is copied on the plate at the end of the volume. The firſt letter ſtands for *Claus*, an abbreviation of *Nicholas*.

LAMBERT VISSCHER.

Flouriſhed,

He was probably of the ſame family with the artiſts, mentioned in the three preceding articles. He reſided at Rome, where he engraved a plate of *Antiochus and Stratonice*, from the picture of Pietro da Cortona, in the palace of Pitti, at Florence; and one of the ceilings, in which is expreſſed *Virtue delivering a young man from the embraces of Voluptuouſneſs*. We have alſo ſeveral *portraits* by him. They are executed with the graver, and do not poſſeſs any very great merit. I ſhall mention the following only. The portrait of *Maria Thereſe d'Auſtriche, Queen of France*; a middling-

dling-ſized upright plate, from Vanloo: and that of *Cornelius Van Tromp, Lieutenant Admiral of Holland*; a large upright plate, from F. Bol.

Louis Visscher is mentioned by M. Heineken as an engraver. I am not acquainted with his works.

JOHN VITABBA.

Flouriſhed,

He was a native of Italy, and probably a diſciple of Wagner, whoſe ſtyle of engraving he imitated, but not very ſucceſsfully. We have by him, *Cupid with two ſatyrs*, from Lodovico Carracci.

DOMENICO VITUS.

Flouriſhed, 1580.

This artiſt was an eccleſiaſtic, and inſtructed probably in the art of engraving by ſome of the ſcholars of Agoſtino de Muſis, whoſe ſtyle he imitated, and not unſucceſsfully. We have by him, a ſmall upright plate, repreſenting *St. Joachim holding a cenſer*; a ſingle figure, from a deſign of Andrea del Sarto, dated 1580. A ſmall upright figure of *B. Bartholomew*, inſcribed, *Dom. Vitus ordinis Valiſumbroſæ Monachus excidit Romæ*, 1576; and another plate, the inſcription of which runs thus, *Dominicus Vitus Vallimbroſæ Romæ fec. et ex.*

We have alſo by him, a ſet of ſmall upright plates, repreſenting *the paſſion of Chriſt*; ſurrounded by borders, ornamented with *birds*, *beaſts*, and *fiſhes*. Alſo ſeveral antique ſtatues, marked *Do. Vitus fec.* To which may be added a ſmall plate length-ways, repreſenting *Jupiter and Caliſta*, marked *Dominicus* V. F. and a *river god*, the ſame, apparently from the antique.

FRANCOIS VIVARES.

Born, Died,

He was a native of France; but reſided all the latter part of his life in London. It appears, that he did not apply himſelf to the arts, till he was advanced in life. He learned from Chatelain the principles of drawing and engraving of landſcapes. Being a man of great genius, he improved upon the ſtyle of his tutor, and acquired ſuch a freedom of point in etching, as had not been ſeen before. The foliage of his trees is delicately expreſſed, and with great lightneſs, even where much force of colour is required. He excelled principally in his engravings from Claude Lorrain, and preſerved as much of the picturesque beauties of that admirable painter, as could be expreſſed by two colours only. He kept a print-ſhop in Newport Street, near Newport market, for a conſiderable length of time, where he died ſome few years ſince. His widow ſtill continues in the ſame ſhop, and carries on the print-ſelling buſineſs. I ſhall ſpecify only the four following large landſcapes, length-ways, from Claude: *morning*; and *evening*, its companion; *the enchanted caſtle*; and *a view near Naples*.

F. VIVERONI.

F. V I V E R O N I.

Flouriſhed,

A name affixed to ſeveral very indifferent *views in Ireland.*

J O H N V I V I E R.

Flouriſhed,

He was born at Liege, and reſided at Paris, where he died. He was, according to Baſan, an excellent engraver of dies for medals. The ſame author informs us, that he engraved on copper two portraits; the one of *Bartholet Flemael,* a painter of Liege; the other of *Peter des Gouges,* councellor of the parliament; both of them middling-ſized upright plates, from R. Tourniere.

S I M O N D E V L I E G E R.

Flouriſhed,

He was a native of Holland, and a painter, who flouriſhed during the laſt century. He excelled in painting *landſcapes* and *ſea views.* We have by him ſeveral *paſtoral ſubjects,* ornamented with figures and cattle.

J O H N G E O R G E V A N V L I E T.

Flouriſhed, 1635.

This artiſt was a native of Holland, and a painter; and was probably inſtructed in the ſchool of Rembrandt, whoſe manner he imitated. We have a conſiderable number of etchings by this maſter. They are exceedingly powerful in effect; the ſhadows are dark, and the lights broad and clear; but the outlines of the figures are very incorrect, the extremities badly marked, and the draperies heavy. They are, however, well worthy the obſervation of ſuch artiſts, as wiſh to make the proper diſtribution of light and ſhadow a part of their ſtudy. The following are among his beſt prints:

Lot and his two daughters; a middling-ſized upright plate, from Rembrandt, dated 1631. This is a fine print.

Jacob obtaining the bleſſing of his father inſtead of Eſau; a large upright plate, from J. Lievens.

The baptiſm of the eunuch; a large upright plate, from Rembrandt.

An old woman reading; a middling-ſized upright plate, from the ſame painter.

St. Jerom praying in his cavern; the ſame, from the ſame. This is the *chef d'œuvre* by Van Vliet.

A philoſopher in a cavern, reading by candle-light; a middling-ſized upright plate, dated 1639; a fine print, from his own compoſition.

The arts and trades; a ſet of twenty-two ſmall upright plates, the ſame.

Various other ſubjects and *portraits,* from his own deſigns, from Lievens, and from other painters. See the manner, in which this artiſt marked his engravings, upon the plate at the end of the volume.

J O H N

JOHN ULRIC.

Flouriſhed,

He was a native of Germany, and a very ſkilful engraver on wood, in the manner, diſtinguiſhed by the appellation of chiaro-ſcuro. This artiſt uſed two blocks for each print; upon the firſt he cut the outlines and dark ſhadows; and the ſecond ſerved for a light tint, which covered the greater part of the engraving. He marked his prints with an I. and V. ſeparated by two ſmall ſwords croſſing each other; between which, as an ornament, is a ſmall branch of a tree. This admirable artiſt, of whom we have no certain account, drew correctly, and with great ſpirit. His compoſitions manifeſt the goodneſs of his taſte, and the ſtrength of his judgment. I ſhall mention the following excellent prints by him: *A naked figure ſhooting arrows at a ſnake, which is entwined round an infant*; a middling-ſized upright engraving. *A knight armed, attended by his 'ſquire*; a ſmall upright plate. *A crucifixion*; the ſame. Baron Heineken imagines this artiſt to have lived before Ugo da Carpi, and prior to the commencement of the ſixteenth century; but the ſtyle of compoſition, the drawing, and the execution of theſe prints, are ſo far ſuperior to any of the obſcure maſters of that early age, that one can hardly tell how to aſſent to his opinion. I rather think this maſter flouriſhed about the middle of the ſixteenth century; and moſt probably formed his taſte upon the works of the Italian artiſts. See the mark adopted on the plate at the end of the volume.

HENRY ULRICH.

Flouriſhed, 1590.

He is ſpoken of as a painter; but I know him as an engraver only; and that he worked from his own compoſitions. I have ſeen by him ſome few neat *portraits*, but very ſtiff and formal; and a ſmall circular print, hardly larger than a crown piece, repreſenting *a crucifixion, with the Virgin Mary and St. John ſtanding at the foot of the croſs.*

JONAS UMBACH.

Flouriſhed,

He was a native of Germany, and is mentioned as a painter and engraver, by M. Heineken. I am not acquainted with his works.

VOEIRIOT. See WOEIRIOT.

ROBERT VANDER VOERST.

Flouriſhed, 1630.

This artiſt was a native of Holland, and a very ingenious man. His principal works are *portraits*, which he executed with the graver, in a neat and clear ſtyle. He came into England; but it is uncertain at what time, or how long he reſided here. The lateſt date of his engravings in this country

try does not exceed the year 1635. He is called the King's engraver, by Vanderdort; and he executed two plates for Charles the Firſt; one of *his ſiſter*, the other of *the emperor Otho*, after Vandyck; from a picture which he painted, to ſupply the place of one by Titian, that had been loſt, by accident, and rendered the ſet of the *Cæſars* by that artiſt imperfect. Voerſt drew with a pen upon vellum, and preſented a drawing of that kind to the king. I ſhall notice the following plates only by him: *His own portrait*, from Vandyck; a ſmall upright plate. *Sir Kenelm Digby*, the ſame, from the ſame. *Charles the Firſt, and his Queen*; a large half-ſheet print, length-ways, from Vandyck, dated London, 1634. A ſet of *lions and other animals*, for a drawing book, by Criſpin de Paſſe.

ALEXANDER VOERT.

Flouriſhed, 1650.

He was a native of Antwerp, and probably a diſciple of Paul Pontius, whoſe manner of engraving he frequently imitated; but not with any great ſucceſs. There is a want of effect, and incorrectneſs of outline, to be found in his beſt works. We have, however, a conſiderable number of prints by him; and, among them, the following;

Judith putting the head of Holofernes into a bag, which is held by her maid; a large upright plate, from Rubens. The firſt impreſſions are before the addreſs of C. Galle was inſerted.

Chriſt carrying his croſs; a large print, length-ways, on three plates, from Vandyck.

The martyrdom of St. Andrew; a large upright plate, from Rubens.

Seneca in the Bath; a ſmall upright plate, the ſame.

Folly; a middling-ſized upright plate, from Jaques Sordaens.

The card players; a middling-ſized plate, length-ways, from Cornelius de Vos.

BERNARD VOGEL.

Flouriſhed,

He was a native of Germany, and an indifferent engraver in mezzotinto. We have a conſiderable number of *portraits* by him.

HENRY VOGTHER.

Born, 1407. Died,

He was a painter, born at Straſbourg, where he reſided, and engraved on wood. He firſt adopted, according to profeſſor Chriſt, a manner of his own; but afterwards he imitated that of Albert Durer, and with ſucceſs. We have by him the prints for a drawing book, entitled, *a Book of the extraordinary and marvellous Art, very uſeful to all Painters, Sculptors, Goldſmiths, Carvers in Marble, Joiners, Inlayers, Armourers, and Cutlers; a Work which no one ever ſaw the like*, printed at Straſbourg, 1540.

The

The mark of this artiſt, compoſed of an H. and a V. joined together, is copied on the plate at the end of the volume.

VOGTHER, a younger brother to the preceding artiſt, born in 1513. He was a painter and an engraver on wood. He aſſiſted his brother Henry in the execution of his drawing book.

V A L A N T.

Flouriſhed,

A native of France, and an engraver on wood. Papillon ſpeaks of his works in general, with ſome commendation; but has not ſpecified any of them.

V O L I G N Y.

Born, Died, 1699.

He is mentioned by Le Comte as an engraver; but his chief excellence lay in making drawings of portraits with a pen, which he afterwards waſhed with Indian ink, in ſo ſoft and delicate a manner, as to excite the admiration of all that ſaw them. Having amaſſed a conſiderable ſum of money, he was aſſaſſinated in his lodgings by a ruffian, whoſe intention was to rob him; but he was prevented by being immediately apprehended and puniſhed as his crime deſerved.

VORST. See VOERST.

M. VANDER VOORT.

Flouriſhed,

This name is affixed to a ſlight, but maſterly etching, repreſenting *boys playing with muſical inſtruments*; a ſmall plate, length-ways. It is evidently the work of a painter, who, as far as one can judge from ſo ſlight a ſpecimen, was a man of no mean abilities.

LUCAS VORSTERMAN THE ELDER.

Flouriſhed, 1630.

No painter, that ever lived, had the pleaſure of ſeeing ſo great a number of his pictures finely engraved, as Rubens: many excellent artiſts were contemporary with him, and worked immediately under his eye. His aſſiſtance and advice, without doubt, contributed not a little to the beauty of their prints. But no one ever engraved more ſucceſsfully from the pictures of Rubens, than Lucas Vorſterman. He applied himſelf to the ſtudy of the human figure, and drew not only very correctly, but with great taſte. He was maſter of the graver, and could handle it with the utmoſt facility; but he paid much greater attention to the general effect of his prints, than to the regularity of the ſtrokes: and, like Girard Audran, wiſhed to enter into the thoughts of the maſter, and tranſcribe, if I may be allowed the term, on

copper, the very life and ſpirit of his pictures, rather than ſhow his own ſkill in the mere mechanical part of the workmanſhip; and whoever examines carefully the works of Vorſterman will confeſs, that he has ſucceeded to a great degree of admiration. The heads of his figures are finely drawn, and the other extremities marked in a very maſterly manner. We are told, that he drew excellently with the pen; and Vertue mentions two drawings in this ſtyle by him; namely, a *woman's head*, from Leonardo da Vinci; and a portrait of *Prince Henry*. He painted alſo, while he was in England, ſome few ſmall ſubjects for a Mr. Skinner of Rocheſter.

Vorſterman was a native of Antwerp, where he learned the principles of drawing and engraving; but from what maſter does not appear. He came over into England, and was employed by Charles the Firſt; and alſo by the Earl of Arundel, for whom he worked occaſionally, from the year 1623 to 1631. Vorſterman uſed a mark, compoſed of an L. and a V. joined together, as repreſented upon the plate at the end of the volume.

His works are very numerous. I ſhall mention the following only, which are ranked among his beſt engravings:

The fall of the evil angels; a large upright plate, from Rubens.

Lot with his two daughters; a middling-ſized plate, length-ways, from Horace Gentileſci.

Lot leaving Sodom; the ſame, from Rubens.

Job tormented by demons, and tempted by his wife; a ſmall upright plate, from the ſame.

Suſanna and the elders; a middling-ſized upright plate, from the ſame, dated 1620.

The nativity of Chriſt; a large upright plate, from the ſame, dated 1620.

The adoration of the wiſe men; a large print, length-ways, on two plates, from the ſame.

The adoration of the wiſe men; a large upright print; differently compoſed, from the ſame.

The return from Egypt; the ſame, from the ſame. This is engraved in a bold, open manner, much differing from his uſual ſtyle.

The tribute money; a middling-ſized plate, length-ways, the ſame.

Chriſt praying in the garden; a middling-ſized upright plate, from Annibale Caracci.

Chriſt taken from the croſs; a large upright plate, from Rubens. The firſt impreſſions of this admirable engraving are before the name of Corn. Van Merlin was inſerted.

Chriſt dead, ſupported upon the lap of the Virgin, with angels weeping; a middling-ſized plate, length-ways, from Vandyck.

The entombing of Chriſt; a ſmall upright print, from Raphael.

The angels appearing to the three Maries; a middling-ſized plate, length-ways,

St. George on horſeback, killing the dragon; a ſmall upright plate, from Raphael.

St. Francis receiving the ſtigmatics; a middling-ſized upright plate, from Rubens.

A concert, conſiſting of five perſons; one of which is *a girl playing upon a guittar*; a middling-ſized plate, length-ways, from A. D. Coſter, being a companion to the concert, engraved by S. Bolſwert, from T. Rombout.

Several other ſubjects, and a great variety of admirable *portraits*, from Rubens, Vandyck, and other maſters: and among them, is the portrait of *Roockox, a magiſtrate of Antwerp*; a half figure, ſeated in his cabinet, &c.

LUCAS VORSTERMAN THE YOUNGER.

Flouriſhed,

He was the ſon and diſciple of the elder Vorſterman; but his works are every way greatly inferior to thoſe of his father. He drew portraits from the life, and made ſeveral attempts at etching. His productions are not above mediocrity. I ſhall mention only by him,

The trinity; a large upright plate, from Rubens.

The Virgin in the clouds, ſurrounded by angels; a ſmall upright plate, from Vandyck.

Part of the *ceiling*, painted at Whitehall by Rubens.

The ſatyr and the countryman who blew hot and cold; a middling-ſized plate, nearly ſquare, from Jaques Jordaens.

The greater part of the plates for the large folio Treatiſe on *Horſemanſhip*, by the Duke of Newcaſtle.

Several of the plates for the collection of prints, known by the appellation of *the gallery of Teniers*.

Alſo a conſiderable number of *portraits*; ſome of which are from his own drawings; and a variety of other ſubjects, from different maſters.

SEBASTIAN VOUILLEMONT.

Flouriſhed, 1640.

He was a native of France; and a pupil of Daniel Rabel. The works of this artiſt, in the hiſtorical line, are ſuch as do him no great credit, either with reſpect to the execution of the mechanical part of his plates, or the correctneſs of the drawing, in both of which they are exceedingly defective. His etchings are the beſt. When he attempted to finiſh them with the graver, he was not ſucceſsful. The following prints are by him: *The murder of the innocents*; a middling-ſized upright plate, from Raphael. *The two diſciples with Chriſt at Emmaus*; the ſame, from the ſame. *A holy family*; a ſmall upright plate, from Nicholas Pouſſin. *Mount Parnaſſus*; a large plate, length-ways, from Raphael. He alſo engraved from his own deſigns, from thoſe of Daniel Rabel his maſter, from Parmigiano, Guido, Albano, Romanelli, and other painters.

VOYEZ.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral prints, from Greuſe, G. Douw, and other maſters.

VRANX. See FRANCK.

LUCAS DE URBINO.

Flouriſhed,

This artiſt was probably a painter. His works as an engraver, however, ſhew him to have been a man of genius. We have a ſet of prints, belonging to a *drawing-book*, executed by him, from the deſigns of Michael Angelo, the Carraccii, and other great maſters. He worked with the graver only, and varied his ſtyle, in ſome degree, as the deſigns required. His drawing is correct; and the extremities of his figures are by no means badly marked. He ſeldom affixed his name at length, but ſubſtituted a monogram, compoſed nearly of all the letters in it. See the plate of monograms at end of the volume. I ſhall mention only a plate, on which is repreſented ſeveral *ſkulls* for the drawing-book above-mentioned, becauſe I never ſaw any other, that had his name at length; it is inſcribed LUCAS DE URBINO F.

ADRIAN, or HADRIAN VAN VRIES.

Flouriſhed,

He was a native of the Low Countries, and a painter of architecture. We have by him a ſet of large, coarſe etchings of theatrical decorations, which appear to have been haſty productions. They are exceedingly ſlight; and the figures which are introduced are very indifferently performed. Baron Heineken mentions JOHN FRIEDMAN VAN VRIES, and PAUL VAN VRIES, all of the ſame family, and painters of architecture, as well as engravers.

MOSES UYTENBROECK, CALLED LITTLE MOSES.

Born, Died, 1650.

He was a native of the Low Countries, and ſuppoſed to have been the diſciple of Poelemburg; becauſe he imitated his ſtyle ſo happily, that his pictures have been ſold for the works of that artiſt. His ſubjects were landſcapes, which he uſually embelliſhed with hiſtorical ſubjects, taken from the Greek and Roman poets. He amuſed himſelf with the point; and we have many ſpirited, though ſlight etchings of *landſcapes* by him, from his own compoſitions; but the figures, which he has introduced, are uſually very incorrect.

REMI VUIBERT.

Flouriſhed, 1640.

He was a native of France, and a painter; but he alſo engraved ſeveral plates

plates from his own deſigns, and from the pictures of other painters. The following are by him: *Adam receiving the forbidden fruit from Eve*; a large upright plate, from Raphael. *Chriſt taken from the croſs*, from Pouſſin; a middling-ſized plate, length-ways. *The cure of one poſſeſſed of the devil*; a middling-ſized plate, nearly ſquare, from his own compoſitions, &c.

VOURMACE. See WORMES.

W.

JEROM WACHSMUTH.

Flouriſhed,

HE reſided at Vienna, where he engraved, from his own inventions, *the elements and ſeaſons*; ſmall upright plates, in the ſtyle of Bernard Picart, but they are not equal to the works of that artiſt in point of merit.

CORNELIUS DE WAEL, or WAAL.

Born, 1594. Died, 1662.

He was a native of Antwerp; and having learned the principles of drawing and painting from his father, who was a painter, he completed his ſtudies in Italy. He excelled in the repreſentations of battles and landſcapes; and his pictures are much eſteemed. We have by him ſeveral very ſpirited etchings, from his own compoſitions; and, among them, the following: *A tennis court, with peaſants fighting*; a ſmall plate, length-ways.

JOHN BAPTIST WAEL, or WAAL.

Flouriſhed, 1650.

He was of the ſame family with the preceding artiſt. He made a conſiderable number of ſlight etchings, from the deſigns of Cornelius de Waal, his relation; and, among them, a ſet of middling-ſized plates, length-ways, repreſenting *the hiſtory of the prodigal ſon.*

ISAAC WAESBERGE.

Flouriſhed,

We have ſeveral *portraits* engraved by this artiſt, and, among them, one of *Admiral Ruyter*, a half length, in a ſtyle ſomething reſembling that of Cornelius Viſſcher, after Hend. Berckmans. He wrote his name Yſack Waeſberge.

HANS,

HANS, or JOHN ERHARD WAGNER.

Flouriſhed,

He was a native of Straſbourg, and engraved, on copper, a conſiderable number of plates, printed in that city by John Heyden. They are marked with an H. and an E. joined together, and followed by a W. See the plate of monograms at the end of the volume.

JAQUES WAGNER, another engraver, and probably of the ſame family with the preceding, according to profeſſor Chriſt, inſcribed his plates, I. Wa. *fe.*

JOSEPH WAGNER.

Flouriſhed, 1760.

He was a native of Switzerland, where he learned the principles of drawing and painting. He came into England, A. D. 1733, where meeting with but little employment as a painter; and being encouraged by Amiconi to ſtudy engraving, he forſook the former, and applied to the latter very ſucceſsfully. He engraved from the pictures of Amiconi, and followed him to Venice; where he ſettled, and carried on a very conſiderable commerce in prints. His firſt attempts with the graver were the portraits of the three princeſſes, *Anne*, *Amelia*, and *Carolina*, daughters of George the Second. His works afterwards were exceedingly numerous; and they are ſo common, that it will be needleſs to ſpecify them in this place. Joſeph Wagner was the tutor of Mr. Bartolozzi.

P. A. WAKKERDAK.

Flouriſhed,

This name is affixed to the portrait of *Kenou Simons Haſſalaer*.

WALBURG.

Flouriſhed,

He was a deſigner and an engraver. His name is affixed to a portrait of *John Frederic Gronovius*, from a drawing of his own, which does him very little credit.

JACOB WALCH.

Flouriſhed,

The name given to a very ancient engraver on copper, who was a native of Germany, and is ſaid to have been the maſter of Michael Wolgemut. The engravings attributed to this artiſt are marked with a W. to which is added a ſpecies of croſs.

His ſtyle of workmanſhip bears great reſemblance to that of Iſrael Van Mecheln, and has all the laboured appearance of an imitation. It is probable, that he might be a diſciple of that maſter.

Now if the name of this engraver be Walch, there ſeems to be very little reaſon for ſuppoſing him to have been the tutor of Wolgemut; not only becauſe

becauſe his prints do not appear to be ſufficiently ancient, but becauſe we do not find, that he engraved on wood, in which manner the larger part of Wolgemut's performances were executed. And indeed the engravings on copper, attributed to Wolgemut, do not bear even a diſtant reſemblance to thoſe of Walch; which circumſtance certainly ſtrengthens the other objections. Walch was particularly fond of introducing Gothic architecture into his prints; and he took no ſmall pains in the delineation of it; but, from a want of knowledge in perſpective, his deſigns are confuſed, and loſe that effect, which otherwiſe would have been ſufficiently agreeable. He drew very incorrectly; and his compoſitions are in that ſtiff ſtyle, which diſtinguiſhes the early works of the German ſchool. I ſhall mention the following prints by this maſter, whoſe mark may be ſeen on the plate at the end of the volume. It is to be obſerved, that there are ſome few prints marked with the croſs only, without the W. but theſe have all the appearance of being more ancient than thoſe of Walch, and differ, in every reſpect, from them. They are much more rudely engraved; and in a bolder and more determined ſtyle, reſembling that of Martin Schoen, with whom, it is probable, he was contemporary.

I ſhall firſt notice two prints, marked with the croſs without the W.

A wild man, hairy all over, fighting with a bear; a very ſmall upright plate. *A woman ſeated, careſſing a unicorn*; the ſame.

The following are marked with the W. and the croſs, namely,

Elizabeth ſeated on a ſpecies of throne, reading. The Virgin Mary, with the infant Chriſt, appears below. On the right hand, David is repreſented with his harp; and on the left, Aaron. Behind the throne ariſes a genealogical ſtem of the lineage of Chriſt, from David to Joſeph, repreſented as uſual, by half figures; a very large upright print.

A Gothic ornament for a croſier; a large upright plate.

The inſide of a Gothic building; a middling-ſized circular plate.

A ſhip ſtriking againſt a rock; a ſmall plate, length-ways, with this inſcription, Haerdze.

Tents, with ſoldiery armed and on horſeback; ſeveral ſmall plates, length-ways.

Several narrow upright plates, repreſenting different *ſaints ſtanding in niches of Gothic architecture.*

Three ſkulls in an arch, ornamented with Gothic work; a ſmall plate, length-ways.

GEORGE WALCH.

Flouriſhed,

A more modern engraver. His works ſeem chiefly to conſiſt of portraits, executed with the graver only; but in a ſtyle which does him little credit. I ſhall mention the portrait only of *Lucas Frederic Behaim* of Nuremberg; a half length, in folio.

S. Walch is a name affixed to ſome very indifferent *portraits* in mezzotinto. They are not worth particularly ſpecifying.

SAMUEL

SAMUEL WALE.

Born, Died, 1785.

He was a native of England, and a painter; but his chief employment was for the bookſellers. He deſigned *frontiſpieces* and *vignettes* for books, which were engraved by Grignion, and other contemporary artiſts. He was a man of abilities; though his compoſitions do not manifeſt any extraordinary exertion of genius. He was profeſſor of Perſpective, and Librarian to the Royal Academy of Painting and Sculpture in London. We have ſome few *vignettes*, ſlightly etched by himſelf.

WILLIAM WALKER.

Flouriſhed, 1760.

He was a native of England, and reſided in London, where he engraved for Mr. Alderman Boydell's Collection the following prints:

The Flemiſh entertainment; a large plate, length-ways, from Van Harp.

The power of beauty; the ſame, from P. Lauri.

The family of Balthazar Gerbier; the ſame, from Vandyck.

ANTHONY WALKER.

Flouriſhed, 1760.

He was the brother of William Walker, mentioned in the preceding article, and learned the principles of engraving from Tinney. He was much employed by the bookſellers, and we have by him a conſiderable number of *frontiſpieces* and *vignettes*, from his own deſigns; ſome of which are not deſtitute of merit, and would have appeared to more advantage, if they had been executed in a clear, determined ſtyle; but the manner which he adopted is ſo heavy and confuſed, that it is often difficult to diſtinguiſh one figure from another. He engraved ſeveral large plates for Mr. Alderman Boydell's Collection; among which are the following:

Curius Dentatus refuſing the preſents of the Samnites; a large plate, length-ways, from Pietro da Cortona.

The village lawyer and his clients; the ſame, from Hans Holbein.

The angel departing from the houſe of Tobit; a large upright plate, from Rembrandt.

WALKERT. See VALKERT.

ISAAC WALRAVEN.

Flouriſhed, 1740.

He was a native of Amſterdam, and a painter. He etched, according to Baſan, ſeveral ſmall plates, from his own compoſitions.

J. WANDE-

J. WANDELAAR.

Flouriſhed, 1720.

This ingenious artiſt was a native of Holland. He worked much for the bookſellers; and we have many *portraits* and *vignettes* by him; but his greateſt and beſt engravings are the figures for the large anatomical work, in folio, by Albinus. They were drawn from the ſubjects by himſelf, under the direction of Albinus. They are engraved in a clear, neat ſtyle, well adapted for the purpoſe. We have an edition of this capital publication, tranſlated into Engliſh; and the figures are copied in the ſame ſize with the originals, by Grignion, Ravenet, Scotin, and other engravers.

JOHN WARNIR.

Flouriſhed 1636.

I have ſeen very few prints by this artiſt; and they are copies from Albert Durer, and other old German maſters. They are neatly executed, but have all the ſervility of mere imitations. Much muſt be ſaid for his youth: for he appears to have been only ſixteen years of age, when he copied a *St. Jerom, ſeated before a crucifix, with a city in the back-ground*; a ſmall plate, length-ways, from Albert Durer; and, at the age of ſeventeen, *the apoſtles*, ſmall upright plates, from the ſame maſter. To the firſt he ſigns his name, JH. WARNIR, Æ. 16. 1636; the ſecond are thus marked, JH. W. Æ. 17. preciſely in the ſame manner, in which John Wierix frequently marked his engravings; but as the date is generally added to both, a miſtake can hardly be made, for Wierix lived nearly eighty years prior to this artiſt. But in caſe of the omiſſion of the date, I can only add, that the prints by Wierix are ſuperior to thoſe of Warnir.

It is probable that Warnir died young; for we do not meet with any of his prints after he arrived to man's eſtate; or, at leaſt, if we do, they are without ſignatures.

C. A. WASTMAN.

Flouriſhed, 1736.

This engraver reſided in Ruſſia, and might probably have been a native of that country. We have ſeveral *portraits* by him; but they are ſo indifferent, as not to deſerve particularizing.

HENRY CLAUDE WATELET.

Flouriſhed, 1750.

This gentleman was a native of France, and a lover of the arts, who, for his amuſement, took up the point and the graver. Baſan informs us, that he was a member of the ſeveral academies of painting in France and Italy. We have by him, *Venus nouriſhing the Loves*; a ſmall upright plate, from Rubens. A large *landſcape*, length-ways, from J. Both. Two large upright plates of *ruins*, from J. P. Panini. He alſo engraved from Teniers, Greuſe, and other maſters.

ANTHONY WATERLOO.

Flouriſhed,

This celebrated artiſt was a native of Holland. He flouriſhed in the ſixteenth century, and excelled in painting landſcapes. We have a conſiderable number of maſterly etchings by him. They conſiſt of *landſcapes*, evidently taken from nature, ſimply as ſhe appeared, without any embelliſhment. His woods and entrances into foreſts are admirable; and he was no leſs ſucceſsful in his cottage ſcenes, and other views of the domeſtic kind. They are etched in a very ſlight, expeditious ſtyle; but with the hand of the maſter. He frequently retouched the etching with the point of the graver, to harmonize the lights, and give force to the maſſes of ſhadow. The etchings by this maſter are of various ſizes, and rather numerous, amounting, according to Le Comte, to 153. I ſhall mention only a middling-ſized upright print, in the front of which is a *water-mill*, a much eſteemed etching, by him. He ſometimes ſigned his plates with the initials, A. W. f. and ſometimes he uſed a monogram, compoſed of an A. and a W. joined together. See the plate at the end of the volume.

HENRY WATMAN.

Flouriſhed, 1650.

He is cited by profeſſor Chriſt, as an engraver of landſcapes; and is ſaid to have marked his prints with an H. and a W. joined together.

THOMAS WATSON.

Born, 1750. Died, 1781.

A very ingenious young man. He was born in London, and engraved in mezzotinto. The rapid improvement which he made in the arts gave juſt reaſon to form very high expectations in his favour; but he died in the flower of his age. His father is ſtill living, and keeps a printſhop in the Strand, where he ſells the greater part of his ſon's works, the plates themſelves being in his poſſeſſion. I ſhall mention only the following: The portrait of *Alderman Sawbridge, in the character of a Roman Senator*; a large upright plate, from Weſt. *Dr. Newton, Biſhop of Briſtol*; a middling-ſized upright plate, from Sir Joſhua Reynolds. Six of the *Windſor beauties*, from Lely; half-ſheet prints. The portraits of the *right honourable lady Townſhend and her two ſiſters*; a very large plate, length-ways, from Sir Joſhua Reynolds.

ANTHONY WATTEAU.

Born, 1684. Died, 1721.

A celebrated French painter, born at Valenciennes. He excelled in painting converſations, encampments of armies, and landſcapes; and his pictures are much eſteemed in France. His firſt inſtructions he received from an indifferent painter, in the place where he was born; and afterwards

wards he was aſſiſted in his ſtudies by Claud Gillot; but, after all, he owed the moſt to his own aſſiduity. He etched a ſlight, ſpirited plate, repreſenting *ſoldiers fatigued with their march*; and a ſet of *habits a-la mode*, from his own compoſitions. He died, A. D. 1721, at a country houſe in the vicinity of Paris.

CONRAD WAUMANS.

Flouriſhed, 1650.

He was a native of Antwerp, and the diſciple of Peter Bailliu, whoſe manner of engraving he imitated. For any thing I ſee, the works of Waumans are equal to thoſe of his maſter; and they are ſubject to the ſame objections, eſpecially with reſpect to the drawing, which in both is exceedingly incorrect and heavy. I ſhall mention the following prints only by this engraver: *Chriſt taken from the croſs*; a large upright plate, from Rubens. *The aſſumption of the Virgin*; a ſmall upright plate, from the ſame. *Mars and Venus*; a middling-ſized upright plate, from Vandyck. And a conſiderable number of *portraits*, from different painters.

J. WEBBERS.

Flouriſhed, 1656.

He engraved ſeveral *views of the churches and public buildings at Amſterdam*, which were publiſhed, A. D. 1656, accompanied with a deſcription in Dutch and French. They are very little above mediocrity.

J. DE WEERT.

Flouriſhed, 1605.

This engraver was probably a native of the Low Countries; but he reſided at Paris. He worked with the graver only, in a very neat, laborious ſtyle, without much taſte; and the outlines of his figures are very incorrectly drawn. I have ſeen ſeveral *frontiſpieces* and other *book-plates*, by him. He alſo engraved a ſet of ſmall upright plates, repreſenting *the life and paſſion of Chriſt*, from his own compoſitions, publiſhed by John le Clerc, with French verſes under each print.

JOHN WEIGEL.

Flouriſhed,

He was a native of Germany, and is ſpoken of as an engraver on wood. I am not acquainted with his works.

CHRISTOPHER WEIGEL.

Flouriſhed, 1690.

He reſided at Augſbourg, where he publiſhed a ſet of cuts, in large quarto; the ſubjects of which are taken from the Old and New Teſtaments. Each plate contains four ſmall ſubjects; and the number of the plates

amount to 100 for the Old Teſtament, and 110 for the New. The title of this collection of prints is *Sacra Scriptura loquens in imaginibus*, &c. They are apparently all engraved by himſelf, and from his own deſigns; and though there is nothing very commendable in them, ſeparately conſidered, they prove him, at leaſt, to have been a man of ſome genius and fertility of invention. M. Heineken, ſpeaking of this artiſt, informs us, that he alſo engraved in mezzotinto.

FRANCIS EDMOND WEIROTTER.

Flouriſhed, 1760.

This artiſt was a native of Germany, and a painter of landſcapes. He reſided many years at Paris, from whence he went to Italy. After ſome ſtay in that country, he came back to Paris. Soon afterwards he returned to Germany, and ſettled at Vienna, where he was appointed Profeſſor of the Academy of Drawing and Painting. We have a great number of excellent *landſcapes*, etched by this maſter, in a free, bold ſtyle. The maſſes of light and ſhadow are broad and well diſpoſed, and the effect harmonious and agreeable. They have every appearance of being very faithful views of the places they repreſent; and are therefore valuable on that account, as well as for their great merit. They are all of them ſmall plates, and are formed into different ſets, twelve or more in each ſet. They conſiſt of *views of ruins, bridges, churches, cottages*, and the like.

SAMUEL WEISHUN.

Flouriſhed, 1630.

This artiſt reſided at Dreſden, and at Perna. He engraved a conſiderable number of *portraits*, which are executed with the graver only, in a very neat, but ſtiff and taſteleſs ſtyle. I ſhall mention only the head of *Daniel Senneſtus, Wittenb. Profeſſ.* a ſmall upright plate, dated 1627. Profeſſor Chriſt ſpeaks of the portraits of the *Princes of Saxony*, as engraved by him, and marked with the initials, S. W. and theſe letters are in ſome few inſtances joined together.

NICHOLAS WELBRONNER.

Flouriſhed, 1530.

To this artiſt are attributed the engravings on copper, marked with an N. and a W. and dated from 1530 to 1536. They are ſmall ornamental plates of foliage and ſmall figures, in imitation of the ſtyle of Sebald Beham; but by no means equal to the works of that artiſt. I ſhall particularize only, a figure of *Adam*; a ſmall upright plate, dated 1534. *Eve, with the ſerpent*; the ſame, its companion. A very ſmall *frieze*, length-ways, repreſenting ſeveral *children fighting*, dated 1533. Welbronner may properly be ranked among the little maſters.

WENCESLAUS.

Flouriſhed, 1481.

In the collection of Dr. Monro, I found a very ſingular print, valuable on more accounts than one. It is a copy from the *death of the Virgin*, a middling-ſized upright plate, originally engraved by Martin Schoen. It has not only the name of the artiſt inſcribed upon it, but the date of the year in which it was engraved, namely, 1481. There is no doubt of its being a copy from Schoen; becauſe it bears the evident marks of a ſervile imitation. It is highly probable, that Wenceſlaus was the diſciple of Schoen; for he adopted his manner of engraving, though he was not equally ſucceſsful. It muſt indeed be owned, that, at times, he attempted the ſtyle of Iſrael Van Mecheln. Another obſervation ariſes from a ſtrict examination of this print, upon comparing it with the ancient German engravings marked with a W. only; which is, that they are evidently the productions of the ſame artiſt, though they have uſually been attributed to Michael Wolgemut, the maſter of Albert Durer. The name is perfectly plain upon the print above-mentioned; but the inſcription that follows it is not ſo eaſily underſtood. Underneath the print is written with the pen; WENCESLAUS OF OLMUTZ IN BOHEMIA. But I hardly think the letters will bear that interpretation. I have, therefore, for the ſatisfaction of my readers, copied the whole inſcription, at length, upon the plate at the end of the volume. The following prints, which I ſhall notice, are marked with the W. only, and copied from the engravings of Martin Schoen, and Iſrael Van Mecheln.

The annunciation of the Virgin, a pot of flowers in the front, and the Deity appears above; a ſmall upright plate.

A gentleman and lady walking together; *Death appears behind a tree in the back-ground.*

The laſt ſupper; a ſmall plate, length-ways.

The crucifixion of St. Andrew; the ſame, nearly ſquare.

The life and paſſion of Chriſt; a ſet of ſmall upright plates.

All the above are from, and in the ſtyle of M. Schoen. Thoſe that follow are from J. Van Mecheln, and in imitation of his ſtyle.

Four naked women, with a globe hanging from the ceiling; upon the globe are the letters O. G. H. with the date 1494; a ſmall upright plate. Albert Durer engraved this ſubject ſo exactly, that it ſeems as if he had rather taken his copy from the print of Wenceſlaus, than from the original.

An old man leading a little boy, with a woman, having a girl at her back, following him; a very ſmall upright plate.

A lover entertaining his miſtreſs; the ſame.

J. G. WENG.

Flouriſhed, 1630.

A name affixed as the inventor and engraver to a print, repreſenting, *Minerva viſiting the Muſes*. It is a dark etching, ſomething in the ſtyle of

Le

Le Hooghe, and ſufficiently neat. It is dated 1630, and appears to have been the work of a painter.

WENGH.

Flouriſhed, 1509.

I have ſeen a print with this name affixed to it, which indeed has nothing, but its ſcarcity, to recommend it. It appears to have been a firſt attempt of the engraver, in imitation of the manner of Mantegna. It is a middling-ſized plate, length-ways, nearly ſquare, and repreſents *a male and female figure almoſt naked.* Over the head of the man, who is attended by a dog, is written PARIS; and over the woman, EGENOE; poſſibly by miſtake for OENONE, the nymph which Paris forſook for Helen. It appears to be the work of a German, imitating the ſtyle of the Italian artiſts.

WERDLER.

Flouriſhed,

The name of an engraver, affixed to the portrait of *Charles Lord Cathcart in armour.*

TELMAN VAN WESEL.

Flouriſhed,

He was probably a native of the Low Countries. By an inſcription upon one of his plates, he informs us, that he was a goldſmith. His works are chiefly copies from the works of other engravers, and very badly executed. I ſhall mention, the *Adam and Eve* of Albert Durer. Upon the tablet, where the name of Albert Durer appears in the original, he inſcribes his own in this manner, TELMAN. VAN. WESEL. GOLTSMIT. T. W. Alſo *ſeveral ſoldiers converſing*, from Albert Durer; a ſmall upright plate, marked T. M. W. And *St. Chriſtopher*; a ſmall upright plate, from one of the old German maſters, marked T. W.

ARNOLD VAN WESTERHOUT.

Born, Died, 1730.

A native of Flanders. He learned the principles of engraving in his own country; after which he went to Rome, and ſettled in that city, where he died about the year 1730. He worked with the graver only, in a neat, clear ſtyle; but without ſufficient force to produce an agreeable effect; and the outlines of his figures are not ſo correct, as might be wiſhed. The following are by him:

The Virgin with the infant Chriſt; a middling-ſized upright plate, from Carlo Maratti.

Chriſt taken from the croſs; the ſame, from Daniel de Volterra. Nicholas Dorigny engraved a plate from the ſame picture.

St. Paul preaching at Athens; the ſame, from J. Baptiſt Lenardi.

Alſo a great number of *portraits* and other ſubjects, from his own compoſitions, and from thoſe of various maſters.

H. WEST-

H. WESTPHALEN.

Flouriſhed,

To a whole ſheet map of *Denmark* and *Sweden*, engraved in a very ſlight ſtyle, this name is affixed. *H. Weſtphalen. ſculp. Hamb.*

P. F. WET.

Flouriſhed,

He etched ſome ſlight, ornamental foliage for goldſmiths and jewellers. They are ſmall plates, length-ways.

N. WEYDMANS.

Flouriſhed,

I have ſeen by this artiſt a ſmall upright print, nearly ſquare, in which is repreſented *a country ſurgeon lancing the forehead of a woman. She is ſupported by a man, who ſtands behind her.* It is executed with the graver, in a ſlight ſcratchy way, ſo as to reſemble an etching. It is from a deſign of his own; and, upon the whole, but a very indifferent print.

JOHN WEYER. See WAYER.

NICHOLAS WEYER.

Flouriſhed, 1567.

To this artiſt profeſſor Chriſt attributes the engravings, marked in this manner, N. 1567 W. He ſpeaks doubtfully, and has not ſpecified any of the ſubjects.

HANS, or JOHN WEYER.

Flouriſhed, 1610.

He was a native of Cobourg, and a painter. Profeſſor Chriſt informs us, that there are ſeveral engravings by him in an excellent ſtyle, marked with the initials, H. E. W. and dated 1610 and 1612; but the ſubjects are not ſpecified.

GABRIEL WEYER.

Flouriſhed, 1610.

He was a painter, and reſided at Nuremberg, where he painted many pictures, and made a conſiderable number of deſigns for the engravers. He alſo engraved himſelf on wood, in a ſpirited ſtyle, and marked his prints with a G. and a W. or a G. an A. and a W. joined together, in the ſame manner expreſſed upon the plate at the end of the volume.

JOHANSSEN WEYNERS.

Flouriſhed, 1611.

This artiſt, according to profeſſor Chriſt, marked his plates with a bunch of grapes, which, it ſeems, bears ſome alluſion to his name. He engraved on copper, from the deſigns of Chriſtopher Schwartz.

ROBERT WHITE.

Born, 1645. Died, 1704.

He was a native of London, and became the diſciple of David Loggan, for whom he drew and engraved many architectal views. He applied himſelf moſtly to the drawing of portraits, in black lead, upon vellum; and his ſucceſs in taking likeneſſes procured him much applauſe. His drawings, indeed, were certainly much ſuperior to his prints. We are informed, that White drew the portraits of *Sir Godfrey Kneller and his brother*, which were inſerted in The Lives of the Painters by Sandrart; and that Sir Godfrey Kneller painted his portrait in return. During forty years, he amaſſed, by his buſineſs, a fortune of four or five thouſand pounds; yet by ſome misfortune, or ſudden extravagance, the greater part of it was expended, and he died in indigent circumſtances, at his houſe in Bloomſbury, A. D. 1704. His plates were ſold to a printſeller, in the Poultry, who, in a few years, enriched himſelf by the purchaſe. It is remarked, that he was paid thirty pounds for a portrait of the *King of Sweden*. This ſum, if the plate was large, could not be extravagant. The few following portraits are reckoned among his beſt engravings.

George earl of Cumberland, habited for a tournament; a whole length, in folio.

James earl of Perth; an oval, in folio.

Seven biſhops; ſeven ſmall ovals in one print, a half ſheet.

Five biſhops, who ſuffered martyrdom; five ſmall ovals in one print, the ſame.

Lady Suſanna Temple; an oval, in folio.

Lady Ann Clifford; the ſame.

Dr. Burnet (afterwards Biſhop of Saliſbury); an oval, in folio, from Mrs. Beal.

Thomas Flatman, after Hayls; an oval, in octavo.

Prince Rupert, from Kneller; a large half ſheet, in an oval.

Sir John Fenwick, after Wiſſing; the ſame.

He engraved ſeveral *frontiſpieces* and other *book plates*, and ſcraped ſome few heads in mezzotinto; but they are much inferior to his engraved portraits. The prints by this artiſt would look infinitely better, if they were not ſo diſguiſed, as they are, in general, by large, taſteleſs borders; which, though intended for ornament, certainly are none.

GEORGE

GEORGE WHITE.

Flouriſhed, 1720.

He was the ſon of Robert White, mentioned in the preceding article. From his father he learned the principles of drawing and engraving of portraits. It is alſo ſaid, that he painted ſometimes in oil, and frequently in miniature. After the death of his father, he completed the plates left unfiniſhed by him, and alſo engraved ſeveral heads himſelf, which are neatly executed; particularly the portraits of the *Duke of Ormond* and *Lord Clarendon*; ſmall upright ovals. But he chiefly practiſed in mezzotinto; and was ſo ſucceſsful, that he was ſometimes paid twenty guineas for a ſingle plate. He uſed frequently to etch the outlines of his portraits before the mezzotinto ground was laid upon the plates, which in ſeveral inſtances adds to the firmneſs of the effect. It is uncertain when he died; ſo late as the year 1731, he engraved the portrait of *Biſhop Weſton*. His beſt mezzotintos are as follows:

Sylveſter Petit, a half ſheet print.

Sir Richard Blackmore, in an oval; the ſame.

Colonel Blood, who ſtole the crown; in an oval, a large quarto plate.

John Baptiſt Monoyer, the celebrated flower painter; in an oval, a half ſheet print, from Kneller.

Jack Shepherd; a half ſheet print, from Sir James Thornhill, &c.

THOMAS WHITE.

Flouriſhed, 1760.

He was a native of London; and having learned the mere mechanical part of engraving from ſome obſcure maſter, he was employed by Mr. Ryland to aſſiſt him in the back grounds of his plates. He ſucceeded beſt in architectal engraving; and the greater part of the plates for a large work, in folio, being a continuation of the *Vitruvius Britannicus*, by Wolf and Gandon, are executed by him. His name is alſo affixed to a middling-ſized *landſcape*, length-ways, from Brughal. This plate was etched by T. Saunders; and White was aſſiſted in the finiſhing of it by Mr. Ryland. He died in London eight or ten years ſince.

CHARLES WHITE.

Born, 1751. Died, 1785.

He was a native of London, and a diſciple of Robert Pranker. After he had ſerved his apprenticeſhip, he quitted the manner of engraving in ſtrokes, and worked chiefly, if not entirely, in the chalk ſtyle. *Children at play*, and other trifling ſubjects of that kind, from drawings by ladies, conſtitute the greater part of his engravings. But in the latter part of his life, he was engaged in works of far greater conſequence, which would have done him much honour, if he had lived to ſee them completed. He died of a violent fever on Sunday the 28th of Auguſt, 1785, in the thirty-fourth year of his age.

CHARLES WITWELL.

Flouriſhed, 1610.

He engraved the *map of Surry* for Norden's Collection of Maps; and this plate is ſaid to be the neateſt of the whole ſet.

WIBERT. See VUIBERT.

J. WICHMAN.

Flouriſhed, 1683.

This name, with the word *fecit* added to it, is affixed to a large whole ſheet print, repreſenting *the beſieging and taking of Stadtwien by the troops of the Emperor of Germany*. The portraits of the *Turkiſh and German Generals* are repreſented at the top; and the portraits of the *Emperor of Germany* and the *grand Sultan*, at the bottom. It is a ſlight, coarſe etching, and has very little to recommend it to the public notice.

ELIAS WIDEMAN.

Flouriſhed, 1648.

He was a native of Germany, and reſided at Augſbourg. He engraved a very large number of *portraits*, *frontiſpieces*, and other *book-plates*, from his own deſigns. They are incorrectly executed, and in a ſtiff, taſteleſs ſtyle. I ſhall mention only a ſet of ſmall folio plates of illuſtrious perſonages, to which is prefixed this title: *Comitium Gloriæ centum qua Sanguine qua Virtute illuſtrium Heroum Iconibus inſtructum*, &c. publiſhed at Augſbourg, 1648; to which he affixed his name, *E. Wideman, del. et ſculp.*

WIDITZ.

Flouriſhed,

An ancient engraver, mentioned by Profeſſor Chriſt, upon the authority of Bernard Jobin. He is ſaid to have been a native of Straſbourg; but no reference is made to his works.

WIELANT, or WILLANT.

Flouriſhed,

A name affixed to the following portraits: *John Claubergius*, in quarto. *John Colerus*, from Bodecker, the ſame.

M. V. WIENBROUCK.

Flouriſhed,

I have ſeen this name affixed to ſome haſty, incorrect etchings, in a

painter's ſtyle; and, among them, to a middling ſized plate, length-ways, repreſenting *an old man ſeated, to whom a youth is relating a meſſage.*

CORNELIUS, CLAAS, or NICHOLAS WIERINGEN.

Flouriſhed, 1620.

He was a native of Holland, and a painter of *landſcapes* and *ſhipping*, of ſome eminence. He etched, for his amuſement, ſeveral excellent plates, from his own deſigns, conſiſting of *landſcapes* and *ſea views*.

JOHN WIERIX, or WIERX, or WIERINX.

Born, 1550. Died,

He was a native of Holland. His love for the arts appears to have manifeſted itſelf at a very early period of his life. We knew not from whom he learned the firſt principles of drawing and engraving; but probably he owed them to his own application. He ſtudied the works of Albert Durer very attentively, and built his taſte upon them; but from too cloſe and ſervile a mode of copying them, he contracted a ſtiffneſs, of which he never diveſted himſelf. There is little or no originality in his prints. His genius ſeems to have been confined, and he was fearful of venturing beyond the bounds of a copyiſt. The incomparable neatneſs of his works, executed with the graver only, gives them, however, a value with the curious collector, which is increaſed by the correctneſs of his drawing; and the manner, in which the extremities of his figures are marked, prove the great attention he muſt have paid to that part of his profeſſion. His works are exceedingly multifarious, conſiſting of devotional ſubjects of various kinds, and ſizes, and chiefly from his own compoſitions. I ſhall confine myſelf to the few following prints by this maſter:

Adam receiving the forbidden fruit from Eve; a ſmall upright plate, laborioufly copied from the celebrated print of the ſame ſubject, by Albert Durer. It is dated 1566, and Wierix has added his own age, which was only 16.

An allegorical ſubject, repreſenting the redemption of mankind; a ſmall upright plate, from his own compoſition.

Chriſt taken from the croſs; a ſmall plate, length-ways, from B. Paſſeri.

Chriſt taken from the croſs; a ſmall upright plate, from Otho Veen.

A ſet of *devotional ſubjects*, taken from the New Teſtament, for a book of meditations upon the evangeliſts, by Natalis, from Martin de Vos and B. Paſſero. He was aſſiſted in this work by Jerom and Anthony Wierix.

A conſiderable number of portraits, and, among them, the following.

James the Firſt of England, and his Queen, whole lengths; a ſmall upright print, very ſcarce.

Philip the Second, king of Spain. Henry the Third, king of France. Catherine de Bourbon, and *Mary de Medicis*, &c.

He alſo engraved from Lucas of Leyden, F. Floris, D. Calvaert, Hans Holbein, and other maſters.

He marked his plates with the initials, I. W. F. and ſometimes I. H. W. F. and often added his age, and the date of the year, in which the plate was engraved.

I cannot help obſerving in this place, that I have ſeen a copy of the engraving by Martin Rota, from the *laſt judgment*, by Michael Angelo Buonaroti, nearly the ſame ſize as the original, very accurately executed; and upon the grave-ſtone at the left hand corner is this inſcription, *Johan Wirings cælavit*, which, I ſuppoſe, is intended for Wierinx; ſuch a ſmall difference in the ſpelling often occurs among the Dutch and German engravers.

JEROM WIERIX, or WIERINX.

Flouriſhed, 1580.

He was of the ſame family with the preceding artiſt, and by ſome is ſaid to have been his brother. It is probable, that he might learn the principles of drawing and engraving from John Wierix; for he imitated his ſtyle with ſo much preciſion, that it would be a matter of the utmoſt difficulty to diſtinguiſh the works of the one, from thoſe of the other, were it not for the marks. The prints of St. Jerom poſſeſs the ſame extraordinary neatneſs, which we admire in thoſe of John; are as correctly drawn, and equally deficient in taſte and freedom.

Jerom Wierix marked his plates with the initials of his name, in this manner. H I. W. H I. W. F. J. Heronimvs. W. fe. I. W. and alſo with a monogram, compoſed of an H. an I. and an E. joined together, and followed by a W. See the plate at the end of the volume. His works are ſtill more numerous than thoſe of John. They conſiſt chiefly of *allegorical and devotional ſubjects, figures of the apoſtles, ſaints, and fathers of the church*; the far greater part of which are from his own compoſitions. I ſhall ſpecify the following only:

A holy family, with St. Catherine; a middling-ſized upright plate, from Dion Calvert.

Chriſt dead, ſupported upon the lap of the Virgin; a middling-ſized plate, lengthways, from John Mabuſe.

A ſet of *allegorical prints*, relative to the religion of the old law, from Martin de Vos.

The ſcourging of Chriſt; a large upright plate, from M. Lucas Romanus. This is one of his largeſt prints, and, in my opinion, one of his beſt, though not ſo neat as his others.

St. Jerom, St. Auguſtin, and the fathers of the church; a middling-ſized upright plate, from the ſame, dated 1586.

Lucretia ſtabbing herſelf, from his own compoſition; a middling-ſized upright plate.

Part of the ſmall upright plates, taken from the Old and New Teſtament, for meditations upon the evangeliſts, in conjunction with John and Anthony Wierix; and ſome few *portraits*.

ANTHONY

ANTHONY WIERIX, or WIERINX.

Flouriſhed, 1580.

He was the brother of Jerom Wierinx, mentioned in the preceding article, and, in general, adopted the ſame neat, laboured ſtyle, eſpecially when he worked upon ſmall ſubjects; but his larger prints are executed with more freedom; which, of courſe, adds greatly to the beauty of the effect. Anthony drew as correctly as his brother, and employed his graver upon the ſame ſort of ſubjects; often indeed working conjointly with him. I ſhall mention by him the few following prints only:

The life of Chriſt; a ſet of middling-ſized plates, length-ways, from Martin de Vos. Part of the plates for a ſet of *hiſtorical ſubjects*, taken from the Old Teſtament; the ſame, from the ſame. *Chriſt carried to the tomb*; a ſmall plate, length-ways, from his own compoſition. *St. Jerom praying, accompanied by two angels*; a middling-ſized upright plate, dated 1584, the ſame. This I conceive to be one of his beſt prints. *The death of St. Francis*, from Camillo Procacino; a middling-ſized upright plate. Alſo ſeveral *portraits*; ſome of which are much eſteemed.

NICHOLAS WILBOR.

Flouriſhed, 1536.

Perhaps this name ſhould have been written, Willeborts; and then he might be of the ſame family with Thomas Willeborts, whoſe cognomen was Boſſchart, an hiſtorical painter of ſome eminence. The preſent engraver, however, does not ſeem to have been a man of any great abilities. He copied the works of Sebald Beham, and imitated his ſtyle of engraving; but very unſucceſsfully. I ſhall mention only, a very ſmall upright plate, repreſenting *a ſoldier*; a back figure: upon the top is written, HOPTMAN; at the bottom, the date 1536 reverſed, with the name upon a tablet, written thus, NICLAS WILBOR; and over the R. is a ſtroke, denoting ſome abbreviation. After all he is probably the ſame artiſt with him mentioned under the appellation of Welbronner.

JOHN GEORGE WILLE.

Flouriſhed, 1760.

He was a native of Germany, and reſided chiefly at Paris. He excelled in works, which required great execution with the graver; and no one ever ſurpaſſed him in the clearneſs and beauty of the ſtrokes, which he laid with that inſtrument. His ſtyle was particularly adopted to expreſs ſilks, ſattins, and all kinds of ſhining draperies; a proof of which is evident in the print, repreſenting *the death of Cleopatra*. The figure is habited in white ſattin, which the engraver has ſo ſucceſsfully imitated, that the pencil of the moſt able painter could not exceed it. The prints by this admirable artiſt are not uncommon. I ſhall mention only, *the walking muſician*; a large upright plate, from Dietricy. And *the death of Cleopatra*; a middling-ſized upright plate, from G. Netſcher.

ROBERT

ROBERT WILLIAMS.

Flouriſhed, 17

He was a native of Wales, but reſided chiefly in England. By ſome accident he ſprained his leg, which occaſioned ſo great a lameneſs, that he was obliged to ſuffer amputation; which operation he ſurvived many years. He ſcraped in mezzotinto a conſiderable number of portraits; ſome of which are ſpoken of with commendation; particularly a head of *Sir Richard Blackmore*. I ſhall mention alſo by him, *George Prince of Denmark*, in an oval; a half-ſheet print, from Wiſſing. *Madam Sidley*; the ſame, from the ſame.

WILLIAM WILLIAMS.

Flouriſhed, 1760.

This name is affixed to two *views of the town of Halifax*. They are very ſlightly etched; and are probably the amuſement only of a leiſure hour, by ſome gentleman of that place.

P. WILLIAMSON.

Flouriſhed, 1660.

This artiſt was a native of England, and reſided in London. He was apparently a publiſher, as well as an engraver. He worked with the graver only; but in a ſtyle, that does no great credit to his taſte. I have ſeen by him ſome ſmall ſubjects, relating to *the concealment of Charles the Second*, dated 1667. He alſo engraved ſeveral portraits; and among them that of *Mildmay Earl of Weſtmoreland*, in an oval, a half-ſheet print.

W. WILSON.

Flouriſhed,

This artiſt engraved in mezzotinto a portrait of *Lady Newburg*, the Myra of Lord Lanſdown.

VANDER WILT.

Flouriſhed,

A Dutch mezzotinto ſcraper. He executed ſeveral prints, from the pictures of Brouwer, Schalken, and other maſters.

WINGARDE. See WYNGAERDE.

F. WINGANDORP.

Flouriſhed, 1672.

This artiſt worked with the graver only. We have by him ſeveral *frontiſpieces*, and other *book-plates*, which are ſcarcely worth particularizing.

HENRY

HENRY WINSTANLEY.

Flouriſhed, 1780.

This unfortunate man was the projector and builder of Eddyſtone Light-houſe, which he thought he had erected ſufficiently ſtrong to reſiſt the force of the winds and waves. He is indeed reported to have ſaid, when queſtioned concerning it, that if it was ever blown down, he hoped he ſhould be in it himſelf. If ſuch a wiſh was expreſſed by him, it happened accordingly. For in a great ſtorm, the light-houſe was overthrown, and he periſhed in the midſt of the ruins.

We find that he was clerk of the works at Audley End, A. D. 1694, then a royal palace, and clerk of the works at Newmarket in 1700. He drew and etched ſeveral *views of the palace at Audley End*, which he dedicated to James the Second, and added an inſcription to the honour of Sir Chriſtopher Wren. Theſe prints are ſaid to be very ſcarce.

HAMLET WINSTANLEY.

Flouriſhed, 1725.

He was the ſon of Henry Winſtanley, mentioned in the preceding article. His father deſigning that he ſhould be a painter, placed him under Sir Godfrey Kneller, from whom he learned the principles of deſign. After he left Kneller, he went to Italy, where he reſided ſome time. At his return he ſeems to have applied himſelf to etching and engraving only. He publiſhed a ſet of twenty etchings, from the pictures in the collection of the Earl of Derby. They are exceedingly ſlight, and by no means equal to what might have been expected from him, when we conſider the advantages he had of improving himſelf abroad. We have alſo by him a ſet of prints, from the *cupola of St. Paul's Cathedral*, by Sir James Thornhill.

A. WINTER.

Flouriſhed,

He engraved the *ornamental parts and figures* for an *almanack*, publiſhed at Amſterdam.

J. WIRZ.

Flouriſhed,

This name is affixed to a portrait of *Theodore Meienus*; a ſmall whole length, from G. Meyer: it is a ſlight, neat etching, by no means devoid of merit.

JAQUES DE WIT.

Born, 1695. Died, 1754.

This artiſt was born at Amſterdam, and was placed firſt with Albert Spiers, a portrait painter. Upon leaving this maſter, he entered the ſchool of Jaques Van Halen, a painter of hiſtory; afterwards he ſtudied carefully the

the works of Rubens. He ſucceeded both in portraits and hiſtorical ſubjects; but particularly excelled in imitating baſſo-relievos, which he performed both in oil and in freſco, to the higheſt degree of deception. The cabinets of the curious in Holland and Flanders are ornamented with ſpecimens of his works; and one entire room in the Stadthouſe is painted by him. He died at Amſterdam, A. D. 1754, aged 59 years.

In the year 1712, he made drawings, from the paintings by Rubens, upon the ceilings of the church of the Jeſuits at Antwerp, with the intention of etching them; and he really did execute ten plates. But the multiplicity of his other buſineſs prevented his completing them; which was afterwards done by John Punt, an engraver of Amſterdam. De Wit etched, from his own deſigns, a ſet of ſix ſmall plates, length-ways, repreſenting *groups of boys*. They are executed in a very ſpirited ſtyle. And *the Virgin and Child*; a ſmall upright plate.

HANS, or JOHN WITDOECK.

Flouriſhed, 1635.

The name of this engraver is alſo written WITHOUC and WITDOUC. He was a native of Antwerp; at which city he principally reſided. Baſan ſays of him, "this again is one of thoſe artiſts, who knew how to expreſs "(upon copper) the taſte, the manner, and the powerful effect, of the "pictures of the great Flemiſh maſters, from whoſe works he engraved." I own, to me this elogium ſeems to be, in a great meaſure, undeſervedly beſtowed; for the prints by Witdoeck are by no means correctly drawn. On the contrary, the naked parts of the human figures are very badly expreſſed, the extremities are heavy; and the markings of the joints are not properly determined. Neither is the mechanical part of the execution of his plates leſs exceptionable. It proves that he had very little command of the graver, or did not ſufficiently ſtudy that part of the art, to produce a clear and an agreeable effect. His engravings, however, are valuable; becauſe they are in ſeveral inſtances the only copies we have of thoſe capital paintings by Rubens. The following, among many others, are by him:

Melchizedeck preſenting bread and wine to Abraham and his followers; a middling-ſized plate, length-ways, from Rubens.

A nativity; a middling-ſized upright plate, from the ſame painter. This plate underwent ſeveral alterations, chiefly to add to the effect. The firſt impreſſions are without the addreſs of Corn. Coeberchs; the ſecond have the addreſs; after which the plate came into the hands of S. Bolſwert, who retouched it, and made it infinitely ſuperior to what it had been. He effaced the name of Coeberchs, and inſerted his own. This print is diſtinguiſhable by the great ſhadows of the figures, which appear upon the wall.

The elevation of the croſs; a large print, length-ways, on three plates, after the ſame painter.

Chriſt with the two diſciples at Emmaus; a middling-ſized plate, nearly ſquare,

ſquare, from the ſame. There are ſome few impreſſions of this plate, with the addition of a tint from a wooden block; but theſe are very rare.

The aſſumption of the Virgin; a large upright plate, from the ſame.

St. Cecilia playing upon a harpſicord; a middling-ſized upright plate, from the ſame. This plate was afterwards retouched by Bolſwert.

He alſo engraved from Cornelius Schut and other maſters.

PETER WOERIOT, or WOEIRIOT.

Flouriſhed, 1550.

He was a native of Lorrain, and is ſaid to have been born at Barle Duc, about 1510. He reſided at Lions, and was a goldſmith. He amuſed himſelf with the graver; and we have ſeveral prints by him, from his own compoſitions, very neatly executed. They are incorrectly drawn, and deſtitute of effect, from the lights being ſcattered, and the maſſes of ſhadow not ſufficiently powerful: however, upon the whole, they are by no means without merit.

Papillon affirms, that he was alſo an engraver on wood; and that his works of that ſpecies are exceedingly numerous, and ſuch as do him much credit for their neatneſs, and the delicacy of the workmanſhip. He marked his prints with a ſort of double croſs, which Papillon calls *la petite croix de Lorrain*, or the little croſs of Lorrain. This mark is copied upon the plate at the end of the volume.

On copper I have ſeen, by Woeriot, *Phalaris put into his own brazen bull*; a ſmall upright plate. *A woman with two children in her arms, caſting herſelf on a funeral pile*; the ſame, its companion. Two ſmall *landſcapes*, length-ways, into which are introduced a prodigious number of figures. In the one is repreſented *a funeral oration*; and in the other *two naked men fighting, at the top of a funeral pile*. According to Baſan, he alſo engraved the cuts for a book, entitled, *Pinax Iconicus antiquorum, ac variorum in ſepulturis rituum*. The above-mentioned plates were probably for this very book. It was printed at Lions, 1556.

GEORGE ANDREA WOLFGANG.

Flouriſhed,

He was a native of Germany, and a goldſmith, who amuſed himſelf with the graver. We have ſeveral *portraits* by him, which have very little merit to recommend them to the notice of the collector.

John George Wolfgang, grandſon to the preceding artiſt. He alſo engraved a conſiderable number of *portraits*. They are neater and better, in every reſpect, than thoſe of his grandfather. We have ſeveral prints by him for a work, in folio, entitled, *Notitia Univerſitatis Francofurtanæ*, publiſhed 1707. In the inſcription upon theſe plates, he ſtyles himſelf Engraver to the King.

ANDREA MATTHEW WOLFGANG, the brother of John George Wolfgang, engraved *portraits*.

JOHN GEORGE WOLFGANG the younger, and CHRISTIAN WOLFGANG his brother, of the ſame family with the foregoing artiſts were alſo engravers.

MICHAEL WOLGEMUT, or WOLGEMUTH.

Born, 1434. Died, 1519.

This celebrated artiſt was a native of Nuremberg. He is ſaid to have been inſtructed in the principles of painting and engraving by Jacob Walch. The truth of this aſſertion is exceedingly doubtful; and I have given my reaſons to the contrary, under the article WALCH.

Wolgemut was a man of genius. He engraved both on wood and on copper; but his works on wood are far more numerous, and more generally known, than thoſe on copper. It is ſaid, that his mark was the letter W. only; and it is true, that we have a great number of prints marked with a ſimple W. but it is equally certain that they do not all, if any of them, belong to Wolgemut. I have already informed the reader in the account of Wenceſlaus, an ancient engraver on copper, and contemporary with Martin Schoen, that he uſed the W. alone as a mark; and the greater part of his works conſiſt of copies from the engravings of other maſters; and the ſame hand is eaſily traced in all, or the far greater part of the prints ſo marked; for which reaſon one may fairly conclude that they are all the production of one and the ſame perſon. Beſides, judging from the boldneſs and merit, which appear in the engravings on wood by Wolgemut, together with the originality of the deſigns, we cannot eaſily be led to conceive, that there ſhould be that ſervility, and laboured ſtyle of execution (all of which fails of producing a clear effect) in his works on copper only; for the prints, marked with the W. are every way inferior to what might juſtly have been expected from the engraver of the Nuremberg Chronicle.

We have ſome few excellent engravings on copper, executed about this time; theſe have much of that ſpirited ſtyle in them which appears in the wooden cuts of Wolgemut; and they are marked with a W. ſurmounted by a ſmall o; and theſe prints, I verily believe, are the productions of his graver. For this reaſon I ſhall deſcribe the one following very particularly; and this may ſerve as a ſpecimen for all the reſt. In the collection of Dr. Monro, I found a very fine impreſſion. It is ten inches and a half high, by ſeven inches and a half in width, and repreſents *an old man ſeated in a praying poſture*. He has a ſtandard or flag, reſting upon his left ſhoulder, and a book before him. Behind him is an armorial ſhield, with three different bearings; and, at the bottom, a cave with a gate before it. Above the figure is a ſcroll, upon which is written; SCE WILHELME DVX AQVITAINIE ET COMES PICTAVIENSIS. The head of this figure is well drawn; the hands are marked in a ſpirited manner; the folds of the drapery are broad, and boldly expreſſed; and the whole is compoſed in a ſtyle which does much honour to the artiſt. With reſpect to the mechanical part, it is executed

with the graver only, in a dark, clear ſtyle; yet without formality, ſo as to have the effect of a neat etching.

With reſpect to the works on wood by this maſter, I need only inform my reader, that he, conjointly with William Pleydenwurff, deſigned and engraved all the cuts for the large folio Chronicle, compiled by Herman Schedel, and printed at Nuremberg, 1493, and uſually known by the appellation of the *Nuremberg Chronicle*.

It is no ſmall addition to the honour of Wolgemut, that he was the tutor of Albert Durer, a name ſo greatly celebrated in the annals of engraving.

J. WOOD.

Flouriſhed, 1740.

He was a native of England, and probably a diſciple of Chatalain. He reſided in London, and engraved ſeveral landſcapes from Salvator Roſa, and other maſters, in a ſtyle that does him much credit.

WOODMAN.

Flouriſhed,

A name affixed to the portrait of *Andrew Bruce* of Exeter, after Jackſon.

WILLIAM WOOLLETT.

Born, 1735. Died, 1785.

Of all the ſpecies of engraving which have been practiſed, none lay longer in obſcurity, or made more rapid ſteps to perfection within our own memory, than that of landſcapes. The old engravers had no idea of the beauty and powerfulneſs of effect, which were to be produced by a union of the point and the graver. The graver alone was inſufficient for the taſk; and thoſe productions, which were viewed with admiration in former times, are now conſidered as very mean ſpecimens of this beautiful branch of the art of engraving. Indeed Bolſwert, without the aſſiſtance of the point, went greater lengths, than any of his predeceſſors; but all his exertions fell ſhort, when compared with landſcapes of the preſent day.

It is in England, that landſcape engraving has been carried to the greateſt perfection; and to whom do we owe more, than to the juſtly celebrated artiſt, whoſe works I am now conſidering? With reſpect to the grand and ſublime, if I may be allowed the terms in landſcapes, the whole world cannot produce his equal; and it was the peculiar happineſs of Wilſon, that his beſt pictures were put into the hands of this maſter, who ſo perfectly well underſtood the intention of the painter, and expreſſed the very ſpirit of his ideas upon the copper. Woollett, however, did not confine himſelf to landſcapes; he engraved hiſtorical *ſubjects* and *portraits* with the greateſt ſucceſs. But I need not enlarge upon this ſubject; the extenſiveneſs of his abilities is well known; and his great merit ſo univerſally acknowledged, as to render it abſolutely needleſs. I ſhall only add the following character of him, drawn

up by one of his friends, which is plain truth, without any unmerited panegyric. "To ſay that he was the firſt artiſt in his profeſſion, would be "giving him his leaſt praiſe; for he was a *good man*. Naturally modeſt "and amiable in his diſpoſition, he never cenſured the works of others, "or omitted pointing out their merit. His patience under the continual "torments of a moſt dreadful diſorder, upwards of nine months, was truly "exemplary, and he died, as he had lived, at peace with all the world, in "which he never had an enemy. He left his family inconſolable for his "death, and the public to lament the loſs of a man, whoſe works (of which "his unaſſuming temper never boaſted) are an honour to his country."

Mr. Woollett was born at Maidſtone in Kent, Auguſt 27, 1735. He was inſtructed in the art of engraving by Tinney; and died May 23, 1785, aged 50 years.

The following are among his moſt capital engravings:

Niobe; a large plate, length-ways, from Wilſon.
Phaeton; the ſame, its companion, from the ſame.
Celadon and Amelia; the ſame, from the ſame.
Ceyx and Alcyone; its companion, the ſame.
The fiſhery; the ſame, from Wright.
The death of General Wolf; the ſame, from Weſt.
The battle of the Boyne; the ſame, from the ſame.
The portrait of *Rubens*; a ſmall upright plate, from Vandyck.

THOMAS WORLIDGE.

Flouriſhed, 1760.

He was a native of England, and was brought up as a painter; but not meeting with ſufficient employment in that line, he applied himſelf to engraving. He adopted a manner, greatly reſembling that of Rembrandt, and finiſhed his plates with the point of the graver, or the ſcratchings of a dry point. He was a very ingenious man; and his works have much merit to recommend them. They are exceedingly numerous; and yet he could ſcarcely live upon the money which they produced. Mr. Groſe has obligingly favoured me with the following anecdote of Worlidge: "This artiſt," ſays he, "particularly in the early part of his life, was a "literal obſerver of the precept in ſcripture, of taking no care for to-"morrow. He was a great epicure; and one day after he and his wife had "faſted for near four and twenty hours; not out of devotion, but becauſe "they could not procure a dinner, he luckily found half a guinea; on "which a diſpute aroſe, about the laying of it out. His wife adviſed the "purchaſe of ſome beef ſteaks, and a pair of ſhoes, his toes appearing "out of thoſe he had on. But he rather choſe to expend it for a pint of "green peas, nearly the firſt that had appeared at Covent Garden Market "that ſeaſon."

He engraved a great variety of *portraits*; the *inſide of the Theatre at Oxford, at the time of the commemoration*, a large plate, length-ways; and a conſiderable

conſiderable number of *antique gems*, ſmall upright plates, a complete ſet of which are very valuable. His drawings in Indian ink and black-lead upon vellum are alſo much eſteemed.

ANTHONY VAN WORMS.

Flouriſhed, 1530.

He was a native of Germany, and an ancient engraver on wood. His works are in the Gothic ſtyle; but by no means devoid of merit. He marked his prints with an A. and a W. interſected by each other, in the manner expreſſed upon the plate, at the end of the volume. He is called by ſome authors *Vuormace*; but Worms ſeems rather to have been his proper name.

T. G. WORNER.

Flouriſhed,

This name is affixed to a ſmall upright etching, ſlightly executed, but neat and full of colour. It repreſents Hercules and Minerva putting a crown of laurel upon the head of an emperor. As the name of the artiſt is followed by the word *fecit*, without any reference to the painter, we may fairly conclude, that it was taken from a deſign of his own.

G. WOUTERS.

Flouriſhed,

I have ſeen ſome large views, in and about Rome, with figures, executed in a very ſpirited and maſterly ſtyle, reſembling that of Callot. They are inſcribed, *G. Wouters, Cavalier, del. et ſculp.*

PHILIP WOUVERMANS.

Born, 1620. Died, 1668.

This celebrated painter of landſcapes, horſes, and animals of all kinds, was a native of Haerlem, in which city he died, 1668. The great reputation of this artiſt, and the valuableneſs of his works, are circumſtances, which need not be repeated in this place. We have one, and only one, etching by his hand; it is a ſmall upright plate, and repreſents *a landſcape*; in the midſt of which is a horſe, with a ſaddle upon his back. The maſterly ſtyle, in which this etching is executed, makes us lament that it ſhould be alone.

SIR CHRISTOPHER WREN.

Born, 1623. Died, 1732.

One of the greateſt architects this kingdom ever produced. His name is mentioned in the preſent work, becauſe Mr. Grainger, in a note in the fourth volume of his Biographical Hiſtory of England, has this remark:

"It

"It ſhould not be forgotten, that Sir Chriſtopher Wren is ſaid to have "been the inventor of mezzotinto. It is certain," adds he, "that there "is a Black Moor's head by him, in a manner different from that of "Prince Rupert." Had Sir Chriſtopher Wren really been the inventor of this art, we cannot ſuppoſe, that Evelyn, who was perſonally acquainted with him, could have been totally ſilent on this matter, when he ſpoke ſo much concerning the novelty of the invention, and complimented Prince Rupert ſo highly.

CHARLES LEWIS WUST.

Flouriſhed, 1760.

This engraver was a native of Germany. We have, among other prints by him, one repreſenting the *martyrdom of St. Bartholomew*; a middling-ſized upright plate, from Mattia Preti. It is neatly executed; but in a laboured, heavy ſtyle, and by no means correctly drawn.

FRANCIS VANDEN WYNGARDE.

Flouriſhed, 1640.

He was an engraver and printſeller, eſtabliſhed at Antwerp. His works prove him to have been a man of abilities. They are ſlight, but ſpirited etchings, chiefly from Rubens. The outlines of his figures are often incorrect; this deficiency excepted, his prints have much merit. I ſhall ſpecify the few following only:

A return from Egypt, in which the virgin is repreſented with a ſtraw hat; a middling-ſized plate, length-ways, from John Thomas.

Chriſt appearing to Mary Magdalen; a ſmall upright plate, from Rubens.

A Bacchanal, wherein Bacchus is repreſented drinking from a cup, into which a Bacchant is preſſing the juice of the grapes. The foreground is covered with cups, and drinking veſſels, &c. a middling-ſized plate, length-ways, from the ſame painter.

The nuptials of Peleus and Thetis; a middling-ſized plate, length-ways, from the ſame.

A dead Chriſt on the tomb; *ſupported by the two Maries, and accompanied by angels*; a ſmall plate, length-ways, from Vandyck.

A Flemiſh merry-making, at the door of an alehouſe; a middling-ſized plate, from Rubens.

He alſo engraved from Callot, Teniers, and other maſters.

He often marked his plates with the initials, F. V. W. or F. V. W. *fecit.*

X.

P A U L. X A V I N.

Flouriſhed,

HE, with HUBERT XAVIN his brother, are mentioned by Papillon, as natives of Paris, and engravers on wood; but that author has made no reference to their works.

Y.

Y A N U S.

Flouriſhed,

ACCORDING to Papillon, he was an engraver on wood, and his works are ſpoke of by that author, as very delicately executed; but none of them are ſpecified.

N I C H O L A S Y E A T E S.

Flouriſhed, 1680.

A very indifferent engraver. We have ſome few portraits by him; and, among them, that of *Sir William Waller*, in an oval, a ſmall upright plate. He alſo made a drawing of the principal *Bantam Ambaſſador*, from which J. Collins engraved a plate.

P E T E R Y V E R.

Flouriſhed, 1747.

He was a native of Amſterdam. We have, among other things, ſome few *portraits* by him.

J. ZAAL.

Z.

J. ZAAL.

Flouriſhed,

HE was a Flemiſh artiſt, and etched a large plate, length-ways, from Snyders, repreſenting *a boar hunted by dogs*. It is a ſlight, bold etching, in the painters ſtyle. The maſſes of ſhadow are broad and powerful; but the outlines are incorrect, and not ſufficiently determined.

J. F. ZABELLO.

Flouriſhed, 1546.

He is mentioned in the Abecedario, as a native of Bergma, and a celebrated deſigner. The prints marked with a ſingle die are attributed to him. I have ſpoken concerning the engravings, marked in this manner, in the firſt volume of this work, under the artiſt Bartolomeo Beham.

A. ZABELLI.

Flouriſhed, 1760.

The name of a modern artiſt, affixed to ſeveral *portraits*, &c.

ZACHT LEEVEN. See SAFT LEEVEN.

BERNARD ZÆCH.

Flouriſhed,

We have by this artiſt a ſet of *ruins*, etched, and neatly finiſhed with the graver, in a ſtyle that does him great credit. They are ſmall upright plates, from Jonas Umbach.

MATTHEW, or MARTIN ZAGEL.

Flouriſhed, 1500.

He is alſo called by different authors Zatzinger, Zaſinger, and Zinck. He was of the German ſchool; and all that Gothic ſtiffneſs, by which it is uſually diſtinguiſhed, appears in the works of this artiſt. His compoſitions are very indifferent; and his drawings are ſtill worſe. The mechanical part of his plates is neatly executed, but without the leaſt taſte. It is proper to obſerve, that this engraver worked in a very delicate ſtyle; his plates, of courſe, would not ſtand many good impreſſions; and after the plates are retouched, they appear exceedingly bad. It is neceſſary to ſee thoſe that are good, before an unprejudiced judgment can be formed of the merit of this engraver

engraver. It may indeed be ſaid, that it is the antiquity of his prints, which ſtamps the greateſt value upon them. There is one thing, however, which I ought not to omit mentioning, and that is, his knowledge in perſpective, which certainly was very extenſive; but this obſervation will only hold good with reſpect to his latter engravings.

The following may be reckoned among his beſt prints:

Solomon's idolatry; a middling-ſized upright plate, dated 1501.

A holy family, in which the Virgin is repreſented holding a cup, under the ſpout of a fountain, to catch the water; the ſame, dated 1501.

The martyrdom of St. Catherine; the ſame.

St. Chriſtopher; a very ſmall upright plate.

A lover ſeated in a landſcape, entertaining his miſtreſs; a ſmall upright plate.

A lover and his miſtreſs, in a room, embracing; the ſame, dated 1505.

A tournament repreſented in a ſtreet; a large plate, length-ways.

His mark is compoſed of the initials, M. Z. formed in the Gothic ſtyle.

THEODORE ZAGEL, or ZAGHEL, an artiſt mentioned in the Abecedario, as an engraver, who marked his prints with a T. and a Z. joined together, in the manner repreſented upon the plate, at the end of the volume. A ſmall engraving of *a woman with her back towards the ſpectator*, is mentioned as the work of this artiſt. This interpretation, however, of the monogram, is not to be greatly depended upon.

BERNARD ZAN.

Flouriſhed, 1571.

He is mentioned in the Abecedario as an engraver. He marked his plates with the initial, B. Z. and uſually added the date. His works are not ſpecified.

POLIPHILE ZANCARLE.

Flouriſhed,

According to Florent le Comte, he engraved twelve plates of antique foliage, for friezes.

ANTONIO MARIA ZANETTI.

Born, Died, 1767.

This nobleman was a native of Venice, and celebrated, not only for the curious cabinet which he himſelf poſſeſſed, but alſo for his own works. They conſiſt of etchings and engravings on wood, in chiaro-ſcuro, and prove him to have been a man of great genius, and ſound judgment. Aſſiſted by his relation, Antonio Maria Zanetti the younger, and other artiſts, he engraved and publiſhed a large number of prints, taken from the drawings of Parmigiano, Raphael, and other great painters, which he purchaſed at the ſale of the Arundelian collection. They are divided into two ſets; and both together conſiſt of eighty-nine prints on copper and on wood, with the portrait of *Zanetti*, engraved by Faldoni, from a

painting by Roſalbe, at the front of the work. In order to render this collection the more valuable, he burnt the wooden blocks, from which the chiaro-ſcuro's were printed, and deſtroyed the copper-plates, after he had taken off ſuch a number of impreſſions, as he thought proper; which, we are informed, was by no means very large. His mark, compoſed of an A. an M. and a Z. is copied on the plate at the end of the volume. He reſided ſome ſhort time in London, where he engraved a ſet of twelve ſtudies, conſiſting of *heads, figures, &c.* from his own deſigns. Theſe etchings are very ſpirited, and do him great honour.

Mr. Groſe obliged me with the following anecdote concerning this artiſt. Being one evening, with ſeveral of his friends, at a tavern in the Strand, he ſcratched a groupe of heads with his fork upon a pewter plate, which was purchaſed by ſome of the company from the publican. I have, continues he, heard this circumſtance from ſeveral hands, and ſeen the print, ſaid to have been taken from that plate; but do not think the appearance juſtifies the ſtory. He died at Venice, A. D. 1767, at a very advanced age.

JOHN BAPTIST ZANGRIUM.

Flouriſhed, 1600.

He was a native of Louvain; at leaſt, he reſided there, and publiſhed, at the commencement of the laſt century, a book of dreſſes, with this title: *Album Amicorum habitibus Mulierum omnium Nationum Europæ.* By the ſide of each figure is an ornamental mantle, with a helmet, and a blank left for a coat of arms. They are neatly executed, but in a ſlight ſtyle, and without taſte. The portraits of the *Duke of Brabant*, of *Iſabella Clara Eugenia* his dutcheſs, and of *Juſtius Lipſius*, are at the beginning of this work, all of which ſeem to have been executed by the hand of Zangrium: it was publiſhed, A. D. 1602.

GIOVANNI BATISTA ZANI.

Flouriſhed,

He was a native of Bologna, and a diſciple of G. A. Sirani. The intention of this artiſt was to form a collection of etchings, from the pictures of Tibaldi, and other great painters. He began with the *Cloiſters of St. Michael in Boſco*, and completed the drawings for that purpoſe. But before the etchings were made, the artiſt died in the flower of his age.

GIOSEFFO ZARLATTI.

Flouriſhed, 1750.

He was a native of Modena. We have by him ſeveral etchings, from his own deſigns, executed in a very ſpirited and pleaſing manner.

ZATZINGER. See ZAGEL.

DE ZE.

Flouriſhed,

The name of this artiſt is affixed to a ſmall upright print, nearly ſquare, repreſenting *Chriſt dead in the tomb, attended by an angel*; apparently from his own deſign. It is executed with the graver only, in a ſtyle repreſenting that of John Sadeler.

REYNIER ZEEMAN.

Flouriſhed, 1650.

He was a native of Holland, and reſided at Amſterdam. He excelled in the painting of ſhipping and ſea views. We have a conſiderable number of bold, ſpirited etchings by him, from his own deſigns: among which are the following: a ſet of twelve ſmall plates, length-ways, conſiſting of *ſhipping and ſea views*; the figures, which are occaſionally introduced, are executed in a maſterly ſtyle; they were publiſhed at Amſterdam. A ſet of middling-ſized plates, length-ways, of *the ſea ports in Holland*; publiſhed at Amſterdam. A ſet of *ſea ports*, ſmaller than the preceding; publiſhed at Amſterdam, and dated 1656. A ſet of twelve middling-ſized plates, length-ways, of *ſhipping*; publiſhed by Ar. Tooker at London.

HERCULES ZEGHERS, or SEGERS.

Flouriſhed,

"He engraved and printed landſcapes in colours, in a very ſingular manner; not upon canvaſs, as M. Deſchamps has aſſerted, but upon paper. "His works are exceedingly rare." This article is taken from the *Idée Generale d'une Collection complette d'Eſtampes*, by Baron Heineken. I am not acquainted with the works of this artiſt.

DOMINICO ZENCI.

Flouriſhed, 1570.

He engraved in a ſtyle, greatly reſembling that of Marc de Ravenna, and probably he might have been inſtructed in the ſchool of that maſter. From the want, however, of correctneſs of drawing, his works are very indifferent. We have by him a ſet of portraits, in quarto, and a frontiſpiece ornamented with figures. The title of this work runs thus, *Illuſtrium Jureconſultorum Imagines*. If I miſtake not, this engraver was a native of Venice, at which city he reſided, and publiſhed a conſiderable number of prints, the works of other artiſts.

D. ZENONI.

Flouriſhed, 1634.

He was a goldſmith, as he informs us himſelf, and engraved ſome few *portraits*. He worked occaſionally with the point, but chiefly with the graver only, in a neat, laboured ſtyle. I have ſeen by him the portrait of

Henry the Third of France, in a ſmall oval, with an ornamental border, from a deſign of his own; it is inſcribed *Duce Zenoni Orefice f.* 1634.

PAUL DE ZETTER.

Flouriſhed, 1630.

He was a native of Hanover, as the inſcriptions upon his prints inform us. His engravings conſiſted chiefly of *portraits*, after his own deſigns. They are neatly executed; but have neither correctneſs of drawing, nor ſufficiency of taſte, to recommend them to the notice of the connoiſſeur. Specimens of his works are to be found in Boiſſard's collection of portraits. He often ſigned his plates with theſe initials, P. D. Z. fe. and with a P. and Z. joined together, in the manner expreſſed upon the plate, at the end of the volume.

JOHN ZIARUKO.

Flouriſhed,

He was a Poliſh artiſt, and probably a painter. We have by him, etched from his own deſigns, *the ceremonies uſed at the coronation of Lewis the XIIIth of France*. They conſiſt of ſeveral large plates; and are executed in a very ſlight ſtyle.

ZILOTTI.

Flouriſhed, 1730.

He was a native of Venice, and a landſcape painter. He alſo amuſed himſelf with the graver. We have ſeveral plates by him, conſiſting of *views* and *landſcapes*, from his own deſigns, and from thoſe of Simon Marieſchi, &c.

ZINCK. See ZAGEL.

ZING.

Flouriſhed, 1760.

He was a native of Germany, and reſided at Paris ſeveral years. After which he went to Dreſden, where he ſettled. He was living at the time Baſan publiſhed his Dictionary of Engravers. Zing was a man of great abilities. His beſt works are *landſcapes*, which he executed in a ſtyle, that does great honour to his taſte; not only for their neatneſs, but for the agreeableneſs of their effect.

MICHAEL ZINMERMAN.

Flouriſhed, 1550.

He was, according to Papillon, a native of Vienna. That author ſpeaks of him as a painter, and an engraver on wood. He mentions a ſpecimen of his works, which is a large *geographical chart*, compoſed of ten parts, which join together; being, when complete, four feet long by two feet and a half high. It repreſents *the kingdom of Hungaria, with the arms of the Provinces*; and

and was taken from a deſign of Wolfgangus Lazius, M.D. Phyſician and Hiſtoriographer to the Emperor Ferdinand the Firſt. Papillon alſo informs us, that it is a very fine performance.

GIOSEFFO ZOCCHI.

Flouriſhed, 1760.

He was a native of Italy, and reſided at Florence. He made drawings of *the moſt remarkable parts and buildings of that city*; and views of *the houſes of pleaſure*, belonging to the nobility in the environs, which he cauſed to be engraved; and formed the prints into ſeveral different ſets. He etched the figures, which were introduced into theſe prints, with his own hand, and two entire plates for the laſt ſet.

DOMENICO ZOROTI.

Flouriſhed,

He is mentioned by Florent le Comte, as an engraver of *portraits*; and, if I underſtand that author clearly, he reſided in Germany; but, from the name, I ſhould ſuppoſe him to have been a native of Italy.

JAQUES ZUBERLEIN, or ZIBERLEIN.

Flouriſhed, 1590.

He was a native of Tubingen in Germany, and a painter. He alſo engraved on wood a conſiderable number of prints; and, among them, the frontiſpieces for *the Annals of Cruſius*, printed at Francfort, A. D. 1595. He did not write his name at length; but uſed a monogram, compoſed of an I. and a Z. joined together, in the manner expreſſed on the plate, at the end of the volume. Beſides that mark, he ſometimes added a ſmall vat or tub, which, in German, is called Zuber, or Zuberlein.

ANDREA ZUCCHI.

Flouriſhed, 1720.

He was a native of Italy, and reſided at Venice, where he engraved part of the plates for a collection of prints, taken from the moſt celebrated pictures in that city, conſiſting in the whole of 57 plates, which were publiſhed by Loviſa. He alſo engraved a ſet of twelve plates, in ſmall folio, of *Venetian habits*. The works of this engraver do him very little credit as an artiſt,

LORENZO ZUCCHI.

Flouriſhed, 1730.

He was the ſon of the preceding artiſt, and engraved ſeveral of the plates for the collection of prints, from the pictures in the Dreſden gallery.

FRACESCO ZUCCHI, the brother of Lorenzo Zucchi. He alſo engraved ſeveral

ſeveral plates from the pictures in the Dreſden gallery, for the ſame collection.

J. ANCKER DE ZWOLL, or ZWOTT.

Flouriſhed, 1500.

This ſingular artiſt appears to me to have been a diſciple of Iſrael Van Mecheln; at leaſt, he imitated very carefully his ſtyle of engraving, and, in ſome inſtances, not unſucceſsfully. He ſeems to have been a native of Germany, and was probably a goldſmith. He worked chiefly from his own compoſitions. Theſe ſufficiently demonſtrate the poverty of his genius, and the deficiency of his judgment. His figures are crowded together, without the leaſt conſideration, or attention to propriety; with reſpect to contraſt, or beauty of form, no ſuch ideas ſeem ever to have entered his head. Theſe defects are rendered ſtill more conſpicuous, by the miſerable incorrectneſs of his outlines. The drawing of the naked parts of the figures is ſcarcely better than what one often finds upon the ſlate of the ſchool boy. It is the neatneſs and antiquity of his productions alone, that can poſſibly give the leaſt value to them; but as they are very ſcarce, I ſhall particularize the following, all of them from his own deſigns:

The Virgin with the infant Chriſt upon her lap, who is holding a croſs in his hand; a middling-ſized upright print.

The Virgin and Child, with Elizabeth ſeated holding a book, accompanied by two angels; the ſame.

The wiſe men's offering; the ſame.

St. Chriſtopher repreſented on horſeback, bearing the infant Chriſt; the ſame.

Chriſt praying in the garden; a large upright plate.

Chriſt betrayed; the ſame.

Chriſt crucified between the two thieves; the ſame.

Chriſt carried to the grave; the ſame.

An attempt to repreſent *a ſkeleton*. The worms are delineated as crawling about it; and above is a figure of Moſes, with the two tables; a middling-ſized upright plate.

A. ZYLVELT, or ZYLVELDT.

Flouriſhed,

He was a native of Holland. His works, though in general incorrectly drawn, are not deſtitute of merit. There is in them an attempt at imitating the ſlight ſtyle of John Viſcher; and, in ſome inſtances, he has been tolerably ſucceſsful. We have by him a ſet of ſmall plates, length-ways, from F. Lingelbach, repreſenting *ſea ports, with galley ſlaves, and other figures*, occaſionally introduced. He alſo engraved ſome few *portraits*, and, among them, is that of *Cornelius Boſch*, a ſmall upright print, from his own drawing.

TABLE I.

The Explanation of the Initial Letters uſed by the Engravers contained in this Volume.

The firſt Letter, when there are two Initials, if the ſecond be not an S. or an F. is uſually the Baptiſmal Name; the ſecond Letter therefore muſt be referred to, and often the third, where there are three or more Letters. The firſt Letters are placed as nearly alphabetical under each general ſecond Letter, as the nature of the Arrangement would admit of.

Initial Marks omitted Table I. in the Firſt Volume.

D. B. The ſuppoſed mark of Solomon Bernard
I. B. F. John Bonnart, fecit.
R. E. Renold Elſtracke.

H.

H. B. A Mark attributed to the elder Holbein. See the ſecond Table.
H. S. John Van Huchtenberg ſculpſit. See the ſecond Table.
E. H. Elias Hainzelman.
E. V. H. / E. V. H. F. Eſaias Van Huls fecit.
H. H. / HANS HOLB. Hans, or John Holbein the younger. Henry Hondius uſed the initials H. H.
H. V. H. Hieronymus, or Jerom Van Henſberg.
I. D. H. John Daniel Herz.
L. H. Lambert Hopfer.
N. H. Nicholas Hopfer.
P. H. Peter Hus.
S. N. H. Stephen Heller.
W. H. Wenceſlaus Hollar.

I.

A. D. J. / A. D. I. F. Antoine de Jacquart.
B. I. Bartholomew Jamitzer, Balthazar Jenckel, uſed theſe initials; but they are generally placed upon a ſmall tablet, with the date, as 1568.
C. I. Chriſtopher Jegher: he frequently added a ſmall knife to thoſe initials. Chriſtopher Jamitzer ſometimes uſed theſe initials. See the ſecond Table.
G. I. / G. D. I. Gerard de Jode.
K. D. I. / K. DV. I. Karel du Jardin.
P. I. Peter Iſſelbourg.
W. I. Wenceſlas Jamitzer. See alſo the ſecond Table.
L. Lucas Jacobs of Leyden. See the ſecond Table.

K.

A K. — Andrea Kohl.
E. K. — Eberhard Kiefer.
I. K. — James Kerver, alſo Jaques Kobel.
I. I. K. *ſculp.* — John James Kleinſchmidt ſculpſit.
L. K.
L. K. F.
L. K. A. F. — Lucas Kilian, of Augſburg, fecit. Louis Krug uſed the initials L. K. divided by a cup or ewer.
P. K. — Peter Kints.
W. K.
W. K. F.
W. K. A. F. — Wolfgang Kilian, of Augſburg, fecit. See the ſecond Table.
T. V. K.
T. V. K. fe. — Theodore Van Keſſel fecit. See the ſecond Table.

L.

L. C. I. — Gaſper or Caſper Luyken.
A. L. P. I. — G. Antonio Licinis Pordonone, inventor.
C. L. — Claude Lombart.
C. P. L. — Chriſtian Philip Lindeman.
G. L. — Gerard Laireſſe. See the ſecond Table.
G. L. F.
Giovanni Lo. F. — Giovanni Lanfranco fecit.
H. L. — Hans, or John Liefrinck.
H. v. L. — H. van Lochom.
I. L. — John Lievens; alſo John Lightbody; alſo John Luyken.
J. Lond.
J. Londer fe. — John Van Londerſel fecit.
L. LL. F.
L. Lo. F.
Laur. Lol. — Laurentius, or Lorenzo Lolli fecit.
M. L. — Michael Lucenſis. See the ſecond Table.
N. L.
N. L. F. — Nicholas de Larmeſſin. See the ſecond Table. Nicholas Laſſaeus uſed both theſe marks.
P. D. L. — Peter de Laer, called Bamboccio.
S.
S. F.
S. fecit.
Stephanus. — Stephanus de Laulne fecit.
T. de l. — Thomas de Leeuw.

M.

M. — Matthew Merian. See the ſecond Table.
A. M. — The mark attributed to Andrea Murano; but probably there never was any engraver of that name.
B. M. ΛΛΛ. or
B. M. VVV. — Marks attributed to Bernard Malpucci.
C. M.
C. Mel.
Cl. Mell. — Claude Mellan. The initials C. M. were alſo uſed by Conrad Meyer, and by Coſmo Mogali.
COR. MET. — Cornelius Metenſis.
D. M. F. — Daniel Manaſer faciebat.

I. M.

I. M. — John Munier.

I. M.
I. V. M.
Iſrahel V. M.
Iſrahel V. M. tzu Boecholt. — All theſe letters, formed in the ancient Gothic ſtyle, are the marks of Iſrahel Van Mecheln.

T. M.
T. M. ſculp. — Theodore Matham ſculpſit.

A. V. — Agoſtino de Muſis of Venice, commonly called Agoſtino Veneziano, or, in Engliſh, Aguſtine the Venetian.

N.

N. F. — Michael Natalis faciebat.

B. M. N. — Balthazer Meneius Nimecius.

P. N. fec.
P. Na.
P. Na. fec. — Peter Nagel fecit. See the ſecond Table.

P.

A. P. S. — Abbas Primaticcio ſculpſit. The interpretation of theſe initials is a matter of ſuppoſition only.

AND. P.
And. P. in. et fec. — Andrea Podeſta, inven. et fecit.

B P.
B. P. F. — The ſuppoſed marks of Baptiſta Parmenſis, the F. as uſual ſtanding for fecit.

B. P.
Batiſta P. V. F.
B. P. V. I. — Giovanni Batiſta Pittoni. He alſo ſigns his name at length in this manner, Johannes Baptiſta Pitonus Vicentinum fecit.

BAL. SEN. — Baldaſſare Peruzzi.

E. P. — Elias Porzel. See the ſecond Table.

G. P. — George Peham.

G. P. inv. et fecit. — Gajeto Piccina.

I. P.
I. le P. — John le Pautre. The initials I. P. were alſo uſed by John Percelles.

L. P.
L. P. R. — Lucas Pennis Romanus. See the ſecond Table.

L. P. f. — Leo Pallavicini faciebat.

P. P. — Peter Perna.

S. P.
S. P. F. — Stephen du Perac faciebat. Sylvius Pomarede uſed the ſame initials.

Q.

H. Q. — Hubert Quellinus.

G. D. L. Q. — Guillaume, or William de la Quewellerie.

R.

R. — Marc da Ravenna. See the ſecond Table.

R. B. T. A.
RoBeTTA
ROBETA — Robetta.

RVP. P. fecit.	Prince Rupert. See the ſecond Table.
C. R.	Charles Remſhard.
G. R. F. G. R. B. F.	Guido Rheni Bononienſis faciebat.
I. R.	John de Ram.
I. M. R. F. M. R. IN.	J. Mauro Rovare.
L. R.	Lubert Ruſt
L. R. F.	L. Richer fecit.
M. R.	Matthew Ram.
P. R.	P. Raefus. Paul Ritter alſo uſed the ſame initials.
P. Rol. P. Rol. fe.	Peter Rollos fecit.

S.

A. S.	A. Sallarts. See the ſecond Table.
B. S.	Balthazer Silvius.
C. S. B.	Charles Screta Bohemus.
C. N. S.	Cornelius Nicholas Schurtz.
E. S.	Elias Schafhauſer.
E. S. F. S. F. I.	Elizabeth Sirani fecit. The initials S. F. I. profeſſor Chriſt reads Sirani Figlivola inventrice.
G. V. S.	George Van Scheindel.
H. S.	Hans, or John Schroder, with the date 1601. Hercules Septimus uſed the ſame initials, and uſually added the date, as H. S. 1558.
J. S.	John Saenredam. John Swelinck uſed the ſame initials.
I. S.	Juſt Sadeler. Alſo John Saenredam. Alſo John Stevens, with the date 1585.
L. S.	Lambert Schwabe, or Suavius.
M. S.	Mattheus Schaffnaburgenſis.
M. V. S.	Matthew Van Somer.
P. S.	Peter Stent.
P. S. S. F.	P. Saltzburger faciebat.
P. S. F.	Pietro Stefanoni fecit.
P. S. de E.	Peter Schubert de Ehrenberg.
P. L. S.	Peter le Sueur the younger.
R. S.	Raphael Sadeler.
V. S.	Ventura Salimbini. Valentin Sezenius uſed the ſame initials.
V. S. F. V. S. I. F. VES. ST. I. FE.	Veſpaſiano inven. et fecit.
V. L. S.	Vincent le Sueur.
W. S.	William Swidde.

T.

A. T.	Anthony Tempeſta.
Gio. Ma. T.	Giovanni Maria Tamburino.
I. T. F.	John Thufel. Jaques Troſchel uſed the ſame initials.
M. T. 1541.	Martin Treu.
P. T.	P. Troſchel.
P. T. 1685.	Pompilio Tito.

Phil. Th. Philip Thomaſſin.
T. V. T. Theodore Van Thulden.

V.

B. V. F. Bernard Vaillant fecit.
Æ. V. } Ænea Vico.
E. V. }
E. V. V. Eſaias vanden Veldt. See the ſecond Table.
F. V. F. Franceſco Villamena fecit. See the ſecond Table.
H. V. Henry Ulrich.
L. V. V. Lucas Van Uden.

W.

W. Wenceſlaus. See the ſecond Table.
A. W. } Anthony Waterloo. See the ſecond Table.
A. W. fe. }
F. V. W. } Francis Vanden Wyngaerde fecit.
F. V. W. fecit. }
HE. W. Hans, or John Weyer.
HI. W. }
HI. W. F. }
IHERONI- } Jerom Wierix.
MVS. W. f. }
I. Wa. fe. Jaques Wagner fecit.
I. W. F. } John Wierix.
I. H. W. F. }
IH. W. Æ. 17. John Warner.
N. W. Nicholas Welbronner. Nicholas Weyer uſed the ſame initials.
S. W. Samuel Weiſhun.
T.W } Telman Van Weſel.
T. M. W. }

Z.

B. Z. Bernard Zan.
P. de Z. fec. Paul de Zetter fecit. See the ſecond Table.

TABLE II.

The Explanation of the Monograms, Cyphers, &c. contained in the two Plates annexed.

PLATE VIII.

The ſix firſt marks were omitted in Plates of the firſt Volume.

No.

150 *Albert Altdorfer*, the ſecond mark.
151 *Count Algarotti.*
152 *G. Van Breen.*
153 This mark is attributed by Evelyn to Drufken, but by profeſſor Chriſt to John Weyners.
154 *Joſias Engliſh.*
155 *Hans, or John Grunwald.*

H.

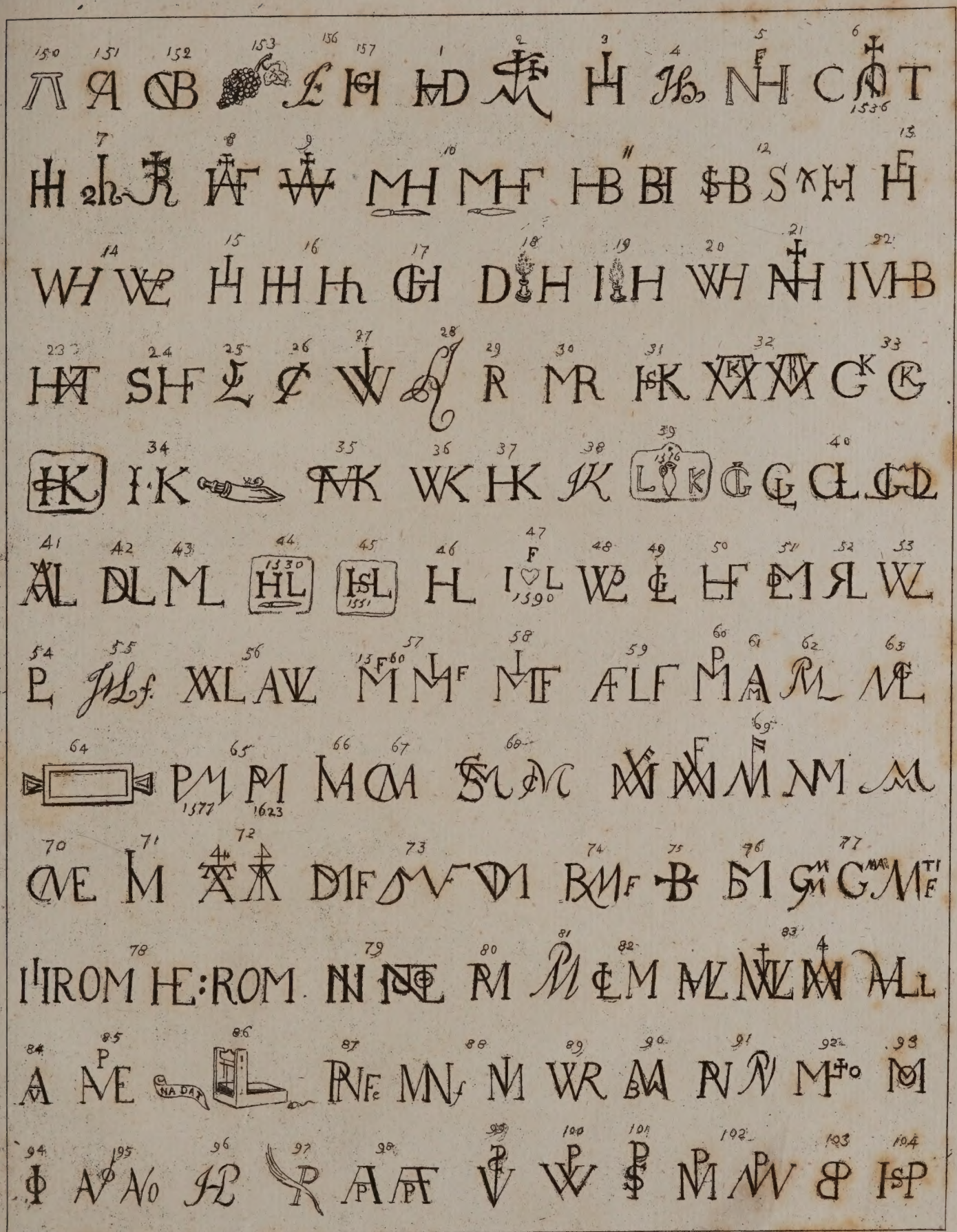
1 *COUNT de Hagedorn.*
2 *Marc Antonio Hannas.*
3 *John Halbeck.* He alſo uſed a mark like that of Haym's, No. 5.
4 *John Haver*
5 *Nicolo Franceſco Haym.* Halbeck ſometimes uſed a mark like this.
6 *Cornelius Heviſſen.*
7 *Jaques Vander Heyden.* Three marks.
8 *Auguſtin Hirſchfogel.*
9 *Nicholas Hirſchfogel.*
10 *Melchiſedeck Van Hoeren.* Two marks.
11 *Hans, or John Holbein.* Two marks.
12 *Sigiſmond Holbein.* Two marks.
13 *Elias Holl.*
14 *Wenceſlaus Hollar Pragenſis.* Two marks.
15 *Joſt Hondius.*
16 *Henry Hondius.* Two marks.
17 *Gulielmus, or William Hondius.*
18 *David Hopfer.*
19 *Jerom Hopfer.*
20 *William Howard.* Hollar uſed the ſame mark.
21 *Adrian Hubert.*
22 *John Van Huchtenburg.*
23 *H. Hunt.*
24 *Simon Huter.*

J.

25 *Lucas Jacobs.*
26 *Chriſtopher Jamitzer.*
27 *Wenceſlaus Jamitzer.*
28 *H. Janſen.*
29 *Peter Iſſelbourg.*

K.

30 *Mathias Kager.*
31 *Hans, or John Kaldung.*
32 *Martin Kartarius.* Two marks.



33 *George Keller.* Two marks.
34 *James Kerver.* Two marks.
35 *Theodore Van Keſſel.*
36 *Wolfgang Kilian.*
37 *Hans, or John Klim.*
38 *John Ulric Kraus.*
39 *Louis Krug.*

L.

40 *Girard Laireſſe.* Four marks.
41 *Ahaſuere de Landfeld.*
42 *N. de Larmeſſin.*
43 *Michael Laſne.* Marcellus Lauron uſed the ſame mark.
44 *Hans, or John Lautenſack.*
45 *Henry Lautenſack.*
46 *Hans, or John Lederer.*
47 *Jaques Lederlin.*
48 *William de Leeuw.*
49 *Godfrey Leigel.*
50 *Hans, or John Van Linck.*
51 *Daniel Lindenmacker.*
52 *Rene Lochon.*
53 *William Lodge.*
54 *Peter Lombart.*
55 *John Van Londerſell.*
56 *Ahaſuerus Van Londerſell.* Two marks.
57 *Melchior Lorich.* Two marks.
58 *Michael Lucenſis.*
59 *Antonio Franceſco Lucini.*

M.

60 *Peter Maes.*
61 *Alexander Mair.*
62 *Paul Mair.*
63 *Philip de Mallery.*
64 *Andrea Mantegna.*
65 *Peter Merchant.* Two marks.
66 *Jaques Matham.*
67 *Cornelius Matſys.* See No. 70.
68 *Chriſtopher Maurear.* Two marks.
69 *Matthew Merian.* Five marks.
70 *Cornelius Metenſis.* See No. 67.
71 *Joſeph Metzker.*
72 *Andrea Meyer.* Two marks.
73 *Dirick Meyer.* Three marks.
74 *Rodolph Meyer.*
75 *Domenico Micarino, called Beccafumi.*
76 *Daniel Mignot.*
77 *Gioſeffo Maria Mitelli.* Two marks.
78 *Hieronymus, or Jerom Mocetus.* Two marks.
79 *Nicoleto da Modena.* Two marks.
80 *Peter Molyn.*
81 *Paul Moreelſe.*
82 *Chriſtian Louis Moyaert.*
83 *Herman Muller.* Four marks.
84 *Agoſtino de Muſis, called Auguſtine the Venetian.*
85 *Peter Myriginus.*

N

86 *Nadal.*
87 *Peter Nagel.*
88 *Michael Natalis.* Two marks.
89 A mark on the plates of D. Nicole.
90 *Balthazer Meneius Nimecius.*
91 *Peter Nolpe.* Two marks.

O

92 *Mauro Oddi.*
93 *Matthew Oeſtereich.*
94 *John Oliver.*
95 *Adrian Van Oſtade.* Two marks.

P

96 *H. L. Padtbrugge.*
97 *Jacopo Palma.*
98 *Aguſtinus Pariſinus.* Two marks.
99 *Criſpin de Paſſe.*
100 *William de Paſſe.*
101 *Simon de Paſſe.*
102 *Magdelen de Paſſe.*
103 *Berardino Paſſero.*
104 *Hiſbel Pen.*

PLATE IX.

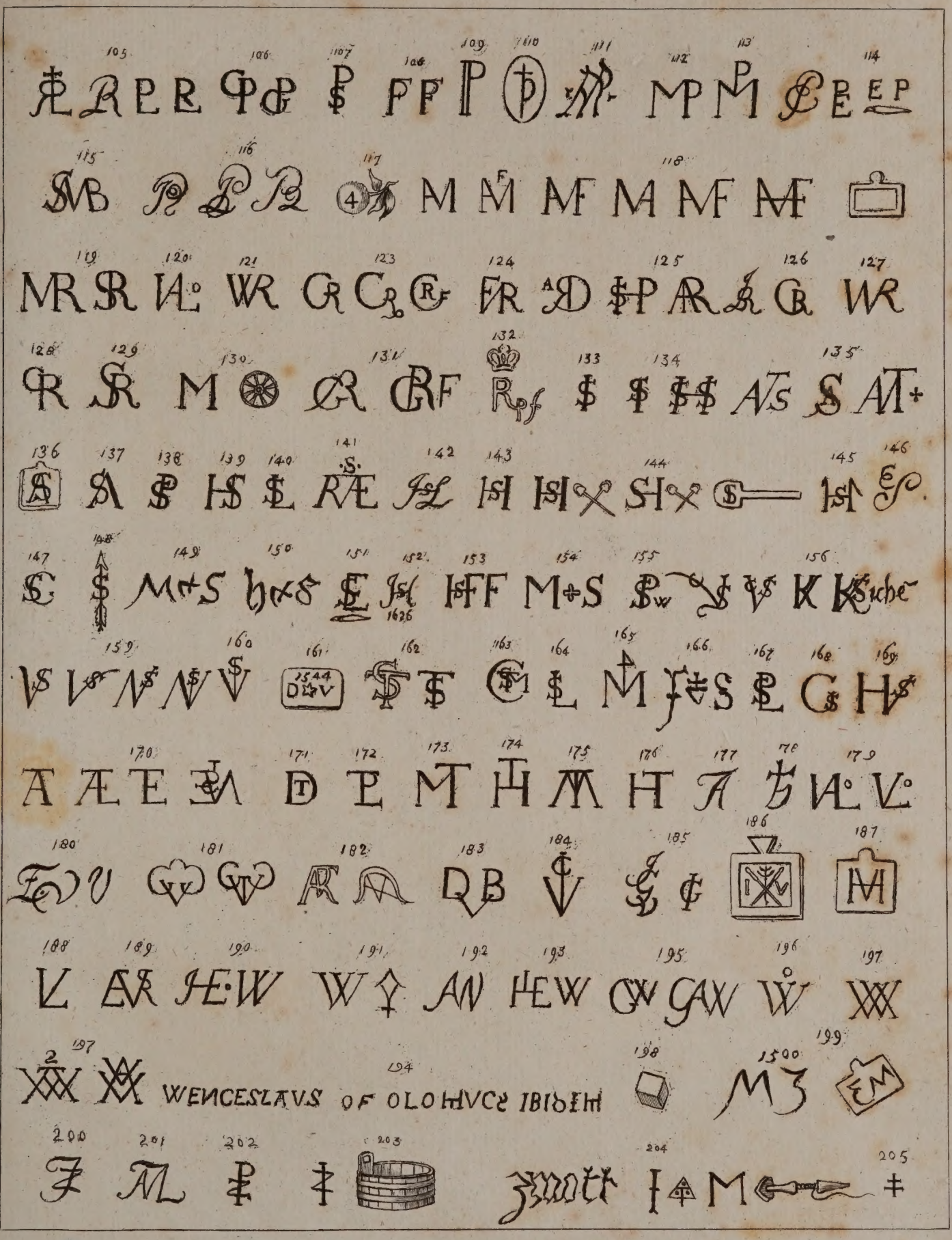
105 *Lucas Pennis Romanus.* Four marks.
106 *George Penz.* Two marks.
107 *S. Perjecouter.*
108 *Francois Perrier.* Two marks.
109 *John Perſin.*
110 *J. Perriſſim.*
111 *Alexis Pirnraum.*
112 *Martin Pleginck.*
113 *Martin Poeham.*
114 *Elias Porſel.*
115 The ſuppoſed mark of Primaticcio, and according to Profeſſor Chriſt is interpreted San Martino Bologneſe. He was Abbot of St. Martins.

Q.

116 *Peter Quart.* Three marks.
117 *Iſabella Quatre Pomme.*

R

118 *Marc Antonio Raimondi.* Seven marks.
119 *Marc da Ravenna.* Two marks.
120 *Valerian Regnard.* This mark was alſo uſed by G. L. Valeſio.
121 *Wendel Reich.* This mark was alſo uſed by William Rogers. See No. 127.
122 *Guido Rheni.* Another monogram belonging to this artiſt is given No. 149, plate 9, Vol. I.
123 *C. Reverdinus.* Two marks. Reverdinus alſo uſed a mark greatly reſembling that of Guido's, preceding No. 122.
124 *F. A. Reuter.*


WENCESLAVS OF OLOMVCZ IBIDEM

125 *Giuſeppe Ribera, called Spagnoletto.* Four marks.
126 *Gotthard Ringel.*
127 *William Rogers.* This mark was alſo uſed by Wendel Reich. See No. 121.
128 *Chriſtian Romſtet.*
129 *Salvator Roſa.*
130 *Martin Rota.*
131 *Guido Ruggeri.* Two marks.
132 *Prince Rupert.*

S.

133 *John Sadeler.*
134 *John Saenredam.* Two marks.
135 *Antonio Salamanca.* Three marks.
136 *A. Sallarts.*
137 *Andrea Salmincio.*
138 *P. Saltzburger.*
139 *Hugues Sambin.*
140 *Laurence Sauberlich.*
142 *H. L. Schærer.*
143 *Hans, or John Schaeuſtein the elder.*
144 *Hans or John Schacuſtein the younger.*
145 A mark ſuppoſed to be of an artiſt related to the Schaeufleins.
146 *Elias Schafhauſer.*
147 *George Scharffenberg.*
148 *Gabriel Schnellbotz.*
149 *Martin Schoen.*
150 *Bartholemy Schoen.*
151 *Erhart Schoen.*
152 *Hans, or John Henry Schoenfeild.*
153 *Hans, or John Frederic Schorer.*
154 *Martin de Seco.*
155 *Peter Serwouter.*
156 *Chriſtopher Van Sichem.*
157 *Cornelius Van Sichem.*
158 *Karl Van Sichem.* Two marks.
159 *Virgil Solis.* Four marks.
160 *John Van Somer.*
161 *Diric Vander Staren.*
162 *Tobias Stimmer.*
163 *Chriſtopher Stimmer.*
164 *Laurence Stoer.*
165 *Stolz, or Stolzhirs.*
166 *Francis Stoſs.*
167 *Peter le Sueur the elder.*
168 *Guillaume, or William Swanenburg.*
169 *Herman Van Swanevelt.*

T

170 *Antonio Tempeſta.* Four marks.
171 *David Teniers the younger.*
172 *Peter Teſta Luccheſe.*
173 *Moſes Thim.*
174 *John James Thourneyſer.*
175 *Martin Treu.*
176 *Hans, or John Troſchel.*
177 *Andrea Troſt.*
178 *Bartolomeo Tutiani.*

179 *Giovanni*

V.

179 *Giovanni Luigi Valeſio.*
180 *Eſaias Vanden Veldt.*
181 *Giulio Ceſare Venenti.* Two marks.
182 *Francis Villamena.*
183 *David Vinckenbooms.*
184 *Claus, or Nicholas Viſſcher.*
185 *John George Van Vliet.* Two monograms.
186 *John Ulric.*
187 *Henry Voghter.*
188 *Lucas Vorſterman.*
189 *Lucas Da Urbino.*

W

190 *Hans, or John Erhard Wagner.*
191 *Jacob Walch.*
192 *Anthony Waterloo.*
193 *Jerom Wierix.*
194 *Wenceſlaus.* The whole inſcription, which this artiſt has affixed to the plate of the Death of the Virgin, is copied, and placed in the middle of the next line, for the want of room in its proper ſtation.
195 *Gabriel Weyer.* Two marks.
Woeiriot. See No. 205 below.
196 *Michael Wolgemut.*
197 *Anthony Van Worms.* Three marks.

Z

198 *J. F. Zabello.*
199 *Martin Zagel.* Two marks.
200 *Theodore Zagel.*
201 *Antonio Maria Zanetti.*
202 *Paul de Zetter.*
203 *Jaques Zuberlein.*
204 *J. Anker de Zwoll.*
205 The mark which Peter Woeiriot affixed to his engravings on wood.

TABLE III.

A Chronological Liſt of the principal Engravers, and ſuch of their Scholars as are certainly known. Thoſe Painters, who etched two or three Plates for their Amuſement only, are omitted; but thoſe are mentioned, whoſe Works are either very valuable, or very conſiderable in Number.

1450 JORG Schapff.
Francis Van Stoſs
1460 Martin Schoen.
Tomaſo Finiguerra.
Barthelemy Schoen.
1470 Sandro Botticelli.
Baccio Baldini.
1480 Iſrael Van Mecheln.
Wenceſlaus; *a reputed diſciple of Martin Schoen.*
Antonio Pollajole.
Andrea Mantegna.
John Schnitzer.
Jacob Walch.
1490 William Pleydenwurff.
Michael Wolgemut; *the maſter of Albert Durer.*
Francis Van Bocholt.
Mair.
Jerom Boſche.
1500 Giovanni Antonio Brixienſis.
Giovanni Maria Brixienſis.
Benedetto Montegna.
Ugo da Carpi.
Albert Durer.
Martin Zagel.
Anker de Zwoll.
Marc Antonio Raimondi.
Hans, or John Holbein the elder.
Sigiſmond Holbein.
1510 Lucas Jacobs of Leyden.
Albert Altdorfer; *a reputed diſciple of Albert Durer.*
Albert Glockenton.
Van Gamperlin.
Agoſtino de Muſis; *a diſciple of Marc Antonio.*
Jerom Mocetus.
Nicoletto da Modena.
Robetta.
Hans, or John Kaldung.
Louis Krug.
Giulio Campagnola.
Domenico Campagnola.
Hans, or John Burgkmair; *a diſciple of Albert Durer.*
Philip Adler.
1520 Henry Aldegrever; *a reputed diſciple of Albert Durer.*
Hiſbel Pen.
Franceſco Mazzuoli, *called Parmigiano.*
Domenico Micarino, called Beccafumi.
Baldaſſare Peruzzi.
Marc da Ravenna; *a diſciple of Marc Antonio.*
Giovanni Giacomo de Caraglio; *diſciple of Marc Antonio.*
James Bink; *a diſciple of Marc Antonio.*
Luca Cranach.
1530 Erhart Schoen.
David Hopfer.
Jerom Hopfer.
Lambert Hopfer.
Nicholas Hopfer.
Giulio Bonaſoni; *a diſciple of Marc Antonio.*
Hans, or John Holbein the younger.
George Penz; *ſcholar of Marc Antonio.*
Giovanni Batiſta Ghiſi of Mantua.
1540 Titiano Vecelli.
Hans, or John Sebald Beham
Barthelemy Beham; *a reputed diſciple of Marc Antonio.*
Hans, or John Schaeuflein.
Baptiſta Franca.
Martin Treu.
Cornelius Metenſis.
Dirick Vander Staren.
Vitus Rodolph Spectle.
Lambert Schwabe.
Cornelius Bus.
Hans, or John Broſamer.
Auguſtin Herſchfogel.
Leon Daven.
1550 John Ulric.
Martin Hemſkerck.
Virgil Solis.
Luca Penni.
Enea Vico; *a diſciple of Marc Antonio.*
Antonio da Trento.
Nicolo Beatrici.
Cornelius Matſys.
Adrian Collaert.
Paolo Farinato.

1550 Orazio Frarinato; *ſon and diſciple of Paolo Farinato.*
Giovanni Niccola Roſſiliani.
Antonio Abacco.
1560 Adam Ghiſi of Mantua.
Diana Ghiſi of Mantua.
Georgio Ghiſi of Mantua.
Melchior Lorich.
Batiſta del Moro.
Domenico Pellegrino Tibaldi.
Martino Rota.
Simon Huter.
1570 Cornelius Cort.
Giovanni Batiſta Cavaleriis.
Stephen de Laulne.
Hans, or John Collaert.
Solomon Bernard.
Abraham de Bruin.
Giacomo Batiſta Fontana.
Dirick Cuerenhert.
Peter Furnius.
John Wierix.
Jerom Wierix.
Anthony Wierix.
Hubert Goltzius.
1580 Julius Goltzius.
Henry Goltzius; *the diſciple of Cuerenhert.*
Raphael Sadeler the elder.
John Sadeler.
Bernadino Paſſero.
Frederico Baroccio.
Michael Coxis.
John Theodore de Brye.
Ahaſuerus Van Londerſel.
Hans, or John Bol.
Nicholas de la Caſa.
Gioſeffo Scolari.
Gilbert Veen.
Matthew Greuter.
Thomas de Leu.
1590 Joſt Ammon.
Tobias Stimmer.
Chriſtopher Stimmer.
Franceſco Vanni.
Ceſare Vecelli.
Lodovico Carracci.
Agoſtino Carracci; *diſciple of Cornelius Cort.*
Annibale Carracci.
Raffael Guidi.
Albert Flamen.
Giacomo Franco.
Gilles Sadeler.
Herman Muller; *diſciple of Henry Goltzius.*
1590 Jaques de Gheyn; *a diſciple of Henry Goltzius.*
Cherubin Albert.
1600 Philip Galle.
Cornelius Galle.
Theodore Galle.
Raphael Sadeler the younger.
Juſt Sadeler.
Anthony Waterloo.
Franceſco Villamena.
John Muller; *diſciple of Henry Goltzius.*
Jaques Matham; *diſciple of H. Goltzius.*
John Saenredam; *diſciple of H. Goltzius.*
Veſpaniano Strada.
Jacopo Palma.
James de Bye.
Charles de Mallery.
Camillo Procaccini.
Lodovico Cardi.
Philip Thomaſſin.
John Van Londerſell.
Ventura Salimbini.
Jaques Grandhomme; *ſcholar of Theodore de Brye.*
David Vinckenbooms.
Nicholas de Bruin.
Giovanni Batiſta Galeſtrucci.
Leonardo Parafoli Norſino.
Giovanni Maggi.
Barbara Vanden Broeck.
Claus, or Nicholas John Viſſcher.
Nicholas Hilliard.
1610 Siſto Badalocchio.
Franceſco Brizio.
Bartholomew Spranger.
Guido Reni.
Andrea Andreani.
Raphael Scaminoſſi.
Lucas Ciamberlano.
Remegio Cantagallini.
Antonio Tempeſta.
Giovanni Batiſta Paſqualino.
Criſpin de Paſſe the elder.
Sir Peter Paul Rubens.
John Glauber.
Henry Goudt.
Lucas Kilian.
Chriſtopher Switzer.
1620 Abraham Bloemart.
Frederic Bloemart.
Cornelius Bloemart.
John Ammon.
Paul Moreelſe.
George Lallemand.
Louis Buſinck.
John Theodore de Brye the younger; *ſon and diſciple of Theodore de Brye the elder.*

1620 John

1620 John Iſrael de Brye ; *the ſame.*
James Callot ; *diſciple of R. Cantagallini.*
Edward Ecgman.
Peter de Jode the elder ; *diſciple of Goltzius.*
Wolfgang Kilian.
Criſpin de Paſſe the younger ; *ſon and diſciple of Criſpin de Paſſe the elder.*
Simon de Paſſe ; *the ſame.*
William de Paſſe ; *the ſame.*
Magdalen de Paſſe ; *the ſame.*
Adrian Van Oſtade.
John Vanden Veldt.
G. Van Breen.
Leonard Gaulter.
Giovanni Batiſta Mercati.
John Frederic Greuter.
Simon Cantarini ; *diſciple of Guido.*
William Van Nieulant.
Ottavio Leoni.
John Valdor.
A. Sallarts.
Mattheus.
Ottomar Elliger.
Iſaac Major.
Boetius Adam a Bolſwert.
Scheltius a Bolſwert.
Paul Pontius.
Claude Mellan.
John le Clerc.
Peter Vander Borcht.
Sir Anthony Vandyck.
1630 Solomon Savery.
Giovanni Batiſta Vanni.
Giuſeppe Ribera, called Spagnoletto.
Bartolomeo Coriolano.
Giovanni Lanfranco.
Odoardo Fialetti.
Matthew Merian ; *diſciple of Theodore de Brye the elder.*
Lucas Vorſterman.
Frederic Hulſe ; *diſciple of Theodore de Brye the elder.*
Theodore Matham ; *ſon and diſciple of Jaques Matham.*
Oliviero Gatti.
John Baptiſta Barbe.
Jaques Stella.
William Panneels, *diſciple of Rubens.*
William Hondius.
Pietro Teſta.
Bernardino Capitelli.
Lucas Van Uden.
Sebaſtian Furck.
James Neeff.
Marinus.
Abraham Boſſe.

1630 John Payne, *diſciple of Simon Paſſe.*
John Lenfant, *diſciple of Claude Mellan.*
Matthew Van Plattenberg.
Cornelius Schut.
Thomas Cecil.
G. Glover.
Peter Soutman.
1640 Peter Nolpe.
Paul Potter.
Chriſtopher Jegher.
Anthony Vander Does.
Aleſandro Algardi.
Francis Perrier.
Charles David.
Jerom David.
Peter Quaſt.
John Lievens.
John Both.
Andrea Both
Jaques Jordaens.
Cornelius Galle *the younger.*
Nicholas Berchem.
Cornelius Viſſcher.
John Viſſcher.
Gabrielle Perelle.
Simon Friſius.
Jonas Suyderhoef, *diſciple of Peter Soutman.*
John Louis, *diſciple of Peter Soutman.*
John Van Vliet.
John Fytt.
John Miel.
William James Delft.
John William Baur.
Cornelius Van Dalen.
Peter Daret.
Francis Colignon.
John Picart.
Laurence de la Hyre.
Stefano de la Bella.
John Joſeph Van Goyen.
Francis Van Wyngarde.
1650 Lorenzo Loli, *diſciple of Guido.*
Giovanni Andrea Sirani, *diſciple of Guido.*
Nicholas Van Plattenberg.
Karl Audran.
Clement Ammon, *diſciple of Theodore de Brye.*
Bartolomeo Biſcaino.
Bartholomew Breenberg.
Rembrandt Gerretſz Van Ryn.
Claude Vignon.
Rene Boivin.
Iſrael Henriet.
Pietro Franceſco Mola.
Michael Natalis.
Michael Laſne.

1650 John Boulanger.
James Lutma.
Janus Lutma.
Ferdinand Bol.
Wenceslaus Hollar, *disciple of Matthew Merian*
Theodore Van Kessel.
Prince Rupert.
Reyner Zeeman.
Rene Lochon.
Regnier de Persyn.
Nicholas Chaperon.
D. Stoop.
Peter Van Laer, called Bamboccio.
Salvator Rosa.
Girolamo Rosi.
Simon Guilain.
John Oliver.
Nicholas Lauwers.
Nicholas Regnesson.
Francois de Poilly, *disciple of Peter Daret.*
Michael Dorigny.
Hubert Quellinus.
John Vander Hecke.
Cornelius Van Caukerken.
1660 Robert Nanteuil.
Francois Spierre.
Nicholas Loir.
Alexis Loir.
Theodore Van Thulden.
Herman Van Swanevelt.
Elizabeth Sirani.
John le Pautre.
Orazio Borgiani.
Carlo Cesio.
Charles de la Haye.
Jakob Ruysdaal.
Roland Rogman.
Daniel Rabel.
Giovanni Francesco Grimaldi.
Giulio Carpione.
Giovanni Batista Bolognini, *disciple of Guido.*
Luigi Scaramuccia, *disciple of Guido.*
Giovanni Benedetto Castiglione.
John Kendrick Roos.
Abraham Genoels.
Albert Everdingen.
William de Leeuw, *disciple of Peter Soutman.*
R. Gaywood, *disciple of W. Hollar.*
Sebastian Bourdon.
John de Bischop.
Alexander Mair.
Jacob de Sandrart.
Nicholas Cochin,
Giovanni Batista Falda.
Remoldus Eynhouedts.

1660 Peter Lombard.
Nicholas Pitau.
William Lodge.
John Morin.
Jeremiah Falck.
Danker Dankers.
Karel du Jardin.
Francois Tortebat.
John Hackaert.
Marc de Bye.
John Louis Roullet, *disciple of Lenfant and F. de Poilly.*
1670 Pietro Sante Bartoli.
Peter Vander Bank, *disciple of Francois de Poilly.*
Peter Clouet, *disciple of Cornelius Bloemart.*
Albert Clouet, *disciple of C. Bloemart.*
Claudine Bouſonnet Stella.
Antoinette Bouſonnet Stella.
Israel Silvestre.
Peter Van Schuppen.
Anthony Masson.
Claude Gelee.
Jacinto Gemignano.
John Pesne.
William Chateau.
Gilles Rousselet.
John Papillon.
Jaques Rousseau.
John Verkolie.
Abraham Bloteling.
Girard Audran.
1680 Domenico Maria Fontana.
Joseph Roli.
David Teniers.
Henry Snyers.
John Langlois.
Pietro del Po.
John Jacob de Sandrart.
Raymond le Fage.
Philip Kilian.
Bartholomew Kilian.
William Faithorn, *the elder.*
William Faithorne, *the younger.*
Girard Edelinck.
John Edelinck.
Benoit Audran.
Peter Simon.
Girard John Baptist Scotin, *disciple of Francois Poilly.*
Elias Hainzelman *disciple of F. Poilly.*
Cesare Fantetti.
Simon Thomassin.
Louis Chastillon.
Luca Giordano.
Theodore Maes.
James Bellange.

1680 Joſeph Parrocel.
David Loggan.
Robert White, *diſciple of David Loggan.*
Lutterel.
Roman de Hooghe.
John Baptiſt Monnoyer.
Valentine le Febure.
Adrian Vander Cabel.
1690 Carl Guſtavus ab Amling, *diſciple of Francois de Poilly.*
Cornelius Vermeul en.
Stephen Baudet.
Melchior Kuſſel.
1700 Chriſtopher Weigel.
John Baptiſt de Poilly, *ſon and diſciple of Francois de Poilly.*
Sebaſtian Le Clerc.
Girard Laireſſe.
Benoit Audran.
Peter Drevet, *the elder.*
Gaſper du Change.
Peter Picart.
Benoit Fariat, *diſciple of William Chatteau.*
Chas. Simoneau, *diſciple of W. Chateau.*
Lewis du Guernier, *diſciple of Chaſtillon.*
Louis Cheron.
Elizabeth Sophia Cheron.
Michael Corneille.
Peter Le Sueur.
Franceſco Faraone Aquila.
Pietro Aquila.
Carlo Maratti.
Gioſeffo Maria Mitelli.
Luca Carlevarius.
Pietro da Petri.
Franceſco Antonio Meloni.
Giovanni Girolamo Frezza.
Pietro Leone Ghezzi.
Nicholas Henry Tardieu.
Nicholas Verkolie.
John Luyken.
Peter Molyn.
Maria Sibylla Merian.
John Vander Heyden.
H. L. Padtbrugge.
Francis Barlow.
John Griffier.
John Smith.
Michael Vandergucht.
1710 Marco Ricci.
John Van Huchtenburg.
Jaques Van Helmont.
John Ulric Kraus.
Claude du Flos.
Claude Gillot.
Anthony Coypel.
Louis Surrugue.
Louis Simoneau.
1710 Stephen Jeauret.
Francis Place.
John Faber, *the elder.*
Bernard Lens.
Peter Van Gunſt.
Claude du Boſc.
1720 Abraham Rademaker.
Andrea Procaccini.
Anthony Rivalz; *diſciple of Le Fage.*
Peter Drevet, *the younger; ſon and diſciple of the elder Drevet.*
Simon Valee; *diſciple of the elder Drevet.*
Bernard Picart; *ſon and diſciple of Peter Picart.*
John Mariette.
Nicholas Dorigny.
Louis Des Places.
Iſaac Moucheron.
John Hauſſard.
John Rigaud.
Henry Simon Thomaſſin.
Philip Rugendas.
Robert Van Audenaerd.
John Faber, *the younger.*
Matthew Pool.
Wolfgang Philip Kilian.
J. Wandelaar.
Simon Gribelin.
George White; *ſon and pupil of Robert White.*
1730 John Audran.
Peter Rotari.
John James Frey.
Francis Pilſen; *diſciple of Robert Van Audenaerd.*
Edme Jeauret.
John Baptiſt Oudry.
John Raymond.
Peter Gualter.
Bernard Lepicie.
Nicholas Larmeſſin.
Francois Chereau.
James Chereau.
Count de Caylus.
Charles Dupuis.
Frederic Hortmels.
Jacob Mannl.
Jacob Houbraken.
George Vertue.
James Chriſtopher le Blond.
John Vandergucht.
1740 Henry Gravelot.
J. B. Chatelain.
Count Hagedorn.
Charles Nicholas Cochin.
J. B. Jackſon.
Arthur Pond.
1753 Philip Andrea Kilian.
J. Baptiſt Papillon.

1750 Matthew Oeſtereich.
Peter Aveline.
John Philip le Bas.
John Moyreau.
James Mac Ardel.
John Joſeph Baleehou.
David Sornique.
Giovanni Batiſta Tiepolo.
Francois Joullain.
——— Nixon.
Claude Donet Jardenier.
——— Rooker.
Simon Francois Ravenet.
Francois Vivares.
William Hogarth.
George Knapton.
Giovanni Domenico Tiepolo.
Domenico Maria Canuti.
Antonio Maria Zanetti.
Louis Lempereur.
John Daulle.

1750 Francois Chauveau.
Stephen Feſſard.
Des Marteau.
Jaques Nicholas Tardieu.
Francois Edward Weiroter.
Laurence Cars.
Stephen Ficquet.
John Godfrid Haid.
John Elias Ridenger.
George Frederick Schmidt.
William Elliot.
Thomas Worlidge.
Richard Houſton.
Thomas Watſon.
Joſeph Goupy.
Edward Fiſcher.
1770 Giovanni Batiſta Piraneſe.
John Mortimer.
William Wynne Ryland.
William Woollett.

CORRECTIONS and ADDITIONS.

VOL. I.

Preface, page vi. line 4, *for* Virtue *read* Vertue.
Eſſay, page 5, 6 lines from the bottom, *for* aqua tinto *read* aqua tinta.
——————9, l. 7, *read* or an other ductile ſubſtance.
——————23, l. 28, *for* Giovanna Mariae *read* Giovanni Maria.
——————28, in the Latin Prayer, Stanza I. l. 5. *for* Iu *read* In. Stanza II. l. 2. *for* Augelorum *read* Angelorum. Stanza III. l. 5. *for* viæ *read* vitæ. Stanza IV. l. 3, *for* Luceus *read* Lucens. Stanza V. *for* auglorum *read* angelorum. Stanza VII. l. 6. *for* Geus *read* Gens.

Page.
2, line 9, *read* the deſigns.
7, —— 1, *for* Giovanna *read* Giovanni.
Immediately above FRANCESCO ALBANI *inſert* the name of *Angelo Albanaſi.* The account of this artiſt is given by miſtake under the firſt name ANGELO.
14, —— Under the article of Corregio *add*, there are, however, ſome few doubtful etchings marked *Ant. Correg. fec.* which are very ſlightly executed, and in a ſtyle greatly inferior to what one might have expected from the hand of that maſter.
ib. —— 26, *for* ALLEGINI *read* ALLEGRINI.
19, —— 10, *for* Biſcanio *read* Biſcaino.
25, —— Under the article Marco Angeli *add*, Marco Angelo is mentioned by Florent le Comte as an engraver of ornaments and groteſque ſubjects.
26, —— 16, Giovanna *read* Giovanni.
29, —— 6, *for* diſingenious *read* diſingenuous.
34, —— 3, *for* Marquis *read* Marquiſe.
42, —— 39, *for* Edelink *read* Edelinck.
48, —— 34, *read* and other maſters.
60, —— 11, *for* 1638 *read* 1600.
ib. —— 24, the ſame.
64, —— 22, *Beliſarius*, this print is by Scotin and not by Baron.
66, —— laſt line but one, *for* Admirandi *read* Admiranda.
68, —— 10, after the date 1591 *add*, and all the vignettes repreſenting his life and death, from his own deſigns.
71, —— 5 from the bottom, *for* length-was *read* length-ways.
88, —— 9, *for* 1642 *read* 1742.
94, —— 35, *for* Bilibard Pyrckmeiel *read* Bilibald Pyrckheimer.
99, —— 24, *for* this laſt *read* the laſt.
126, —— 31, *dele* Born 1630. Died 1681. and *read* Flouriſhed 1615.
ib. —— 36, *dele* and he died A. D. 1681, aged 51 years.
129, —— 2 from the bottom, after the words "*the art of drawing*" add, and another Treatiſe upon the Art of Engraving, the beſt edition, &c.
145, —— 4, after the words "initials P. B." *add* and often ſigned his name at length, as for inſtance, to two middling-ſized landſcapes, length-ways, in one of which is repreſented *the fall of Icarus*; and in the other, *Mercury carrying Pſyche to Heaven*: they are ſlight, haſty etchings, and ſigned Peter Breugel fec. Romæ, 1583.
146, —— 4, *read* ſmall plate, length-ways, conjointly with Matheus.
ib. —— 22, Giovanna Mariae *read* Giovanni Maria.
ib. —— 23, 1562 *read* 1502.
147, —— 8, Giovanna *read* Giovanni.
153, —— 5, after the word Flouriſhed *add* 1600.
ib. —— 37, *for* Vinckboons *read* Vinckenbooms.
154, —— 22, *for* a middling-ſized upright plate, *read* two middling-ſized upright plates.

Page.

171, line 4 from the bottom, *add*, Domenico Campagnola did engrave ſome few deſigns on copper, but they are executed with the graver only, and among others are the following: *An old man in armour, with a youth leaning againſt a tree, holding a Pan's pipe in his hand, and a dog is lying at his feet*; a ſmall upright plate, marked DO. CAP. and a ſmall plate, length-ways, repreſenting *children at play*, marked DOMENICO CAPAGNOLA, 1517.

172, —— 25, *for* C. D. CAMPIGLIA *read* GIOVANNI DOMENICO CAMPIGLIA.

173, —— 17, *for* CANTAGELLINA *read* CANTAGALLINA.

174, —— 28, *for* DOMINICO *read* DOMENICO.

176, —— 21, after the words "is wanting" *add*, he ſometimes ſigned his plates with his baptiſmal names only. I ſhall mention *a battle*, from Raphael, a middling-ſized plate, length-ways, in the front of which is repreſented *a man with a javelin, and another man on horſeback, with a ſabre in his hand, riding over a third, who is lying upon the ground: in the fore ground are depicted a ſpear and a ſhield.* This print is inſcribed I. IACOBUS VER. F. which in Engliſh we ſhould read *John James of Verona fecit.*

177, —— 35, *read* C. R. V. S. *fecit Meſſanæ* 1735.

178, —— 4, *for* 1500 *read* 1510.

ib. —— 24, *for* Vaſori *read* Vaſari.

191, —— 6 from the bottom, for CHAPREON *read* CHAPERON.

201, —— 6 from the bottom, after the words "not ſpecified," *add*, I have ſeen a ſmall portrait of J. Tintoretto, the painter, engraved in a ſtyle reſembling that of Cornelius Cort, inſcribed *Alexandro Victorio Claſſico ſculp.*

211, —— 4, after the words, "upon the firſt ſtroke," *add*, I have ſeen by him a copy from the ſmall print by Martin Rota, of *the laſt judgment*, after Michael Angelo; it is not however a capital performance.

216, —— 23, after the words, "are ſpecified," *add*, Mr. Evelyn indeed tells us that he engraved the heads for the Lives of the Painters, by Vaſari, and that Vaſari himſelf made the deſigns. They are certainly very maſterly performances, but exceedingly ſlight.

221, —— 4, *for* CORTERI *read* CORTESI.

ib. —— 22, the ſame.

ib. —— 27, *for* Tobias *read* Tobit.

229, —— line the laſt, *add*, but his great work was the engravings which he made for the elegant publication, entitled *Le Pitture di Pel. Tibaldi*, which was publiſhed at Venice 1755, and theſe prints, though not correctly drawn, have great merit.

261, —— Under the article DOUGHTY, it is proper to add, that he was pupil to Sir Joſhua Reynolds, and died on his paſſage to the Eaſt-Indies. The abilities of this young man were ſuch, that great expectations were entertained in his favour.

264, —— 24, GASPER DUCHE, the abbreviated name of DUCHET. See Duchet the next page, who was the ſame artiſt.

269, —— 39, after the word "plate" *add*, it is certainly a repreſentation of Fortune.

270, —— 18, leave out the particle *on*.

ib. —— 31, *for* Venet *read* Vernet.

271, —— 17, to the word Flouriſhed *add*, 1520.

ib. —— 24, after the word "*animal*" *add*, I have ſeen a ſmall upright plate repreſenting *the annunciation of the Virgin*; the Deity appears at the upper part of the print, ſurrounded with ſmall angels, who are playing upon muſical inſtruments; it is executed in a ſlight ſcratching ſtyle, with the graver only, and the word IOHANNES is inſcribed upon a tablet, beneath which is the name DV. VET. Upon one of the columns is affixed the date 1520.

286, —— 17, GIOVANNA *read* GIOVANNI.

ib. —— 29, the ſame.

293, —— 30, FIALATTI *read* FIALETTI.

294, —— 13, FIQUET *read* FICQUET.

297, —— To the article HENRY FLETCHER I wiſh to add, That in a letter to Sir Hans Sloane from Henry Fletcher, it appears that he reſided next door to the Wheat

Page. Line.

Wheat Sheaf, White Hart Corner, Holborn, near the end of Drury-Lane; this letter bears date July 19, 1729. See the Sloanian MSS. at the Britiſh Muſeum, No. 4044.

302, —— at the bottom of the page inſert the name of ANTONIO FONTUZZI. The account of this artiſt is referred to in the Dictionary from Fantuzzi, but was omitted by accident in its proper place; it is given in the ſecond table, page 367.

315, —— laſt but three, for Giovanna *read* Giovanni.

353, —— laſt but ſix, the ſame.

363, —— 21, *for* the ſixth chapter *read* fourth chapter.

VOL. II.

1, —— 5, after the words, "the old man" *add*, he alſo engraved an emblematical print in the ſtyle of Anthony Maſſon, which he dedicated to that artiſt.

2, —— 8, leave out the word Flouriſhed.

ib. —— 22, A. HAELWEGH *read* ADRIAN HAELWEGH.

3, —— 16, C. HAGENS *read* CHRISTOPHER HAGENS,

7, —— 32, after the word "*fletus*" add, and views of gentlemens ſeats, in conjunction with J. Kip, large plates, length-ways, in folio.

16, —— 24, after the words "this volume," *inſert*, I have ſeen the name of Jacobus ab Heyden, to which is added, Chalcog. et Civis Argent 1634, affixed to a large upright portrait of the *Landgrave of Thurlys*, very neatly engraved; and to ſeveral other portraits.

20, —— 22, FRANCIS HOFFMAN; this name ſhould have been inſerted after James Hoefnagle.

ib. —— 32, after the words "aquâ forte," *add*, I found a very curious portrait in Mr. Gulſton's Collection, of *Francis Hoffman*, drawn and engraved by himſelf, in which he is ſtyled *the inventor of ſhips with three bottoms*.

27, —— 17, *for* an E and an R. *read* an E and a P.

30, —— 20, after the words "end of the volume," *add*, to a portrait of *John, King of Portugal*, he affixed this inſcription *Wilhelmus Hondius Calchographus Regi*.

33, —— 27, *for* Jerom *read* John.

53, —— 17, after the word "*comedian*" *add*, with this inſcription, T. Johnſon, *ad vivum pinx. et ſculp.* a half ſheet print.

87, —— 7 from the bottom, for a ſmall o *read* a ſmall D.

89, —— 13, after the word Flouriſhed *add* 1623.

ib. —— 16, after the words "mention them" *add*, I have ſince ſeen by him the *frontiſpiece* to a book of perſpective, printed at Nuremberg, A. D. 1623.

97, —— 34, prefix the baptiſmal name of DAVID to the family name of LOCKLEY.

103, —— 3 from the bottom, for 1660 *read* 1600.

110, —— 2, inſtead of the word Flouriſhed, *inſert* Born, 1584. Died, 1669.

134, —— 14, after the words, "and other maſters," *add*, he has affixed the following inſcription to a *Franciſcan Friar*, etched with great ſpirit, from a deſign of his own, *Lud. Matthiolus Acad. Clementinus del. et ſculp.* 1714.

151, —— 22, *for* DOMINICO *read* DOMENICO.

160, —— 33, *for* F and M *read* P and M.

172, —— 15, after the words *Cornelius Tromp*, add, To ſeveral portraits for books this name (for I ſuſpect it to be the ſame perſon) is written J. V. Munnichuyſen. They are very indifferent.

183, —— 3, *for* GIACOPO *read* JACOPO.

186, —— 2, *for* P and M *read* P and N.

212, —— 7, after the words "other maſters," *inſert*, Baſan ſpeaking of this artiſt informs us that he engraved *La Vierge a la Roſe*, from Parmigiano, with ſo much art, that it paſſed for the work of Agoſtino Carracci.

223, —— 22, after the word "collecter," *add*, this artiſt may be referred to in the firſt volume, under Pietro Antonio.

Page.
247, line 30, I wiſh this paſſage to be read as follows, I have given one mark attributed to him by profeſſor Chriſt, and others, at the end of the volume, which is the only one that can properly be ſaid to belong to him as an engraver.
270, —— 29, *for* 1610 *read* 1510.
284, —— 14, *for* L. P. *read* L. R.

DIRECTIONS to the BINDER.

V O L. I.

The Patera, a plate unnumbered, to face the Title.
Plates I. II. III. IV. V. VI. VII. placed together, to face page 32 of the Eſſay.
Plate VIII. to face page 365.
Plate IX. to face page 366.

V O L. II.

Adam and Eve, a plate unnumbered, to face the Title.
Plates I. II. III. IV. V. VI. VII. placed together, to face page 16 of the Eſſay.
Plate VIII. to face page 444.
Plate IX. to face page 446.